A BRIEFE AND SHORT INSTRVCTION OF THE ART OF MVSICKE, to teach how to make Diſcant, of all proportions that are in vſe:

VERY NECESSARY FOR ALL ſuch as are deſirous to attaine to knowledge in the Art;

And may by practice, if they can ſing, ſoone be able to compoſe three, foure, and five parts: And alſo to compoſe all ſorts of Canons that are uſuall, by theſe directions of two or three parts in one, upon the Plain-ſong.

By ELVVAY BEVIN.

LONDON,
Printed by *R. Young*, at the ſigne of the *Starre* on Bread-ſtreet hill. 1631.

TO THE RIGHT REVEREND FATHER IN GOD, AND MY HO-nourable good Lord, the Lord Bi-shop of GLOCESTER.

RIGHT REVEREND,

AFter much paines taken in the ſtudy and art of Muſicke, for theſe many yeares laſt paſt, to compoſe Canons of two & three parts in one upon the Plain-ſong; have now at length laid downe this burden of my minde, the hopefull iſſue of my tyred braine. To the viſiting of which Infant, many of my good friends reſorting, and thoſe skilfull in my profeſsion, perſwaded me to expoſe it to the world, and let try for it ſelfe; which I refuſed to doe, untill I called to minde, that it might tend to the praiſe and glory of Almighty God, and to the benefit of my native country: Yet finding, that ſuch expoſed Infants might eaſily periſh without the protection of ſome worthy and powerfull Patron, reſolved to keepe it at home, untill I remembred your good Lordſhip to be a lover and favourer of Muſick, and unto whom I have beene much bound for many favours, for all which, being not able to returne worthy compenſation, but rather to trench more and more

daily upon your benignity, doe bequeath this my Infant unto your Lordships Patronage, whom I know for authority, wisedome, and learning to be able, and for piety and charity will bee willing, to protect the same; which if you vouchsafe, you have and alwayes shall have devoted

To your Lordships

service,

ELWAY BEVIN.

TO THE READER.

Being no leſſe true than ancient, that good things common are of more regard, I might not imbreſt this talent (the perfection of my long endeavours) and not impart it to the publique benefit, leſt I ſhould prove my ſelfe no Moraliſt, and ſo incurre their blackeſt cenſure, who firſt did backe me on this enterpriſe. I doubt not the peruſers favour (yet not glory in my little one) if hee vouchſafe it but a ſlender tryall; for though it be but ſmall in quantity, yet for diverſities of examples and difficulties, the quality may ſeeme the greater, and paſſe the elaborate workes of larger volumes. Thine,

Elway Bevin.

To Mr Elway Bevin *upon his Canons of three parts in one.*

An EPIGRAM.

MUſicke breaths heaven, nay more, it doth diſcloſe it,
If old Iudicious *Bevin* doe compoſe it.
Aſtronomy ſtares high, and doth not feare
To draw heavens curtaine, and unfold a Spheare:
But Muſicke climbes as high as *Iacobs* Scale,
Out-vies a *Iacobs* Staffe: it doth unvaile
Three for her one, or rather three in one:
A myſtery that Art ne're thought upon.
Three parts in one, are no Trichotomy
Of one in three, but a ſweet Trinity
Combin'd in one. This may (with wonder) make
An Atheiſt (if hee'le lay his eares to ſtake)
Sing Trinity in Vnity, when he ſhall
Heare that (which he thought harſh) prove muſicall.
Church Muſicke finds applauſe, then why not Hee
That ſets forth Canons of a Trinity?

Thomas Palmer.

Briſtoll.

There are nine Concords of Muſicke, as followeth:

A *Vniſon*, *Third*, *Fift*, *Sixt*, *Eight*, *Tenth*, *Twelfth*, *Thirteenth*, and *Fifteenth*: Whereof five are called perfect, and foure unperfect.

The five perfect, are, *Vniſon*, *Fift*, *Eight*, *Twelfth* and *Fifteenth*: Of theſe you may not take two of one ſort together, neither riſing nor falling, as two *Fifts* or two *Eights*.

The other foure, called unperfect, you may take two or three together of one ſort, riſing or falling, which are, a *Third*, *Sixt*, *Tenth*, and *Thirteenth*.

Theſe nine Concords are comprehended in foure, *viz.*

Vniſon, *Eight*, *Fifteenth*, } are counted as one, for every eight is the ſame.

Third, *Tenth*, } likewiſe.

Fift, *Twelfth*, } likewiſe.

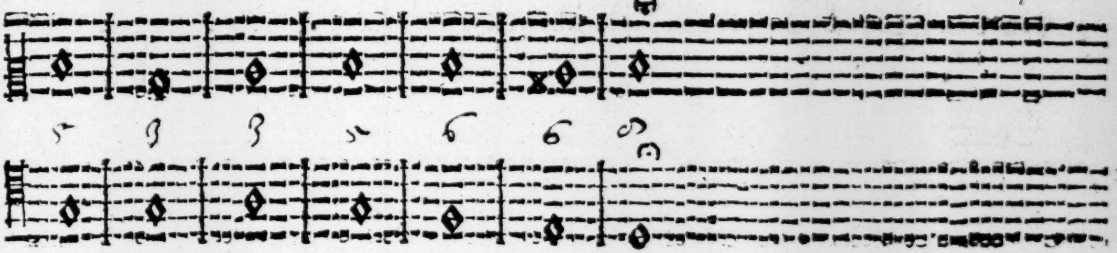
Sixt, *Thirteenth*, } in like ſort.

} So that in effect there are but foure Concords.

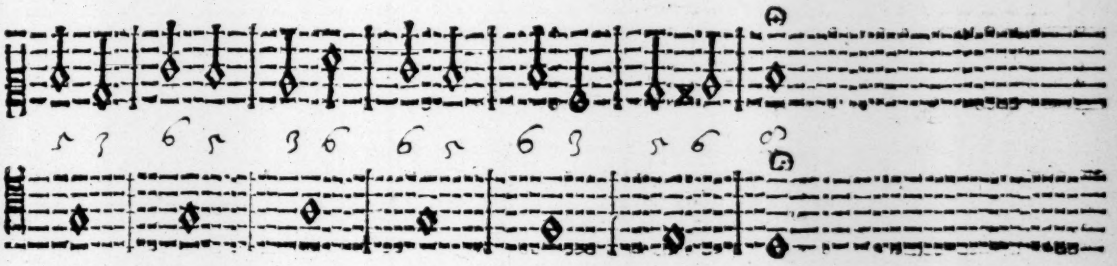
The Diſcords are, a *Second*, *Fourth*, and *Seventh*, with their *Eights*; which being ſometime mixt with Concords, make beſt muſicke, being orderly taken.

The proportions, as follow.

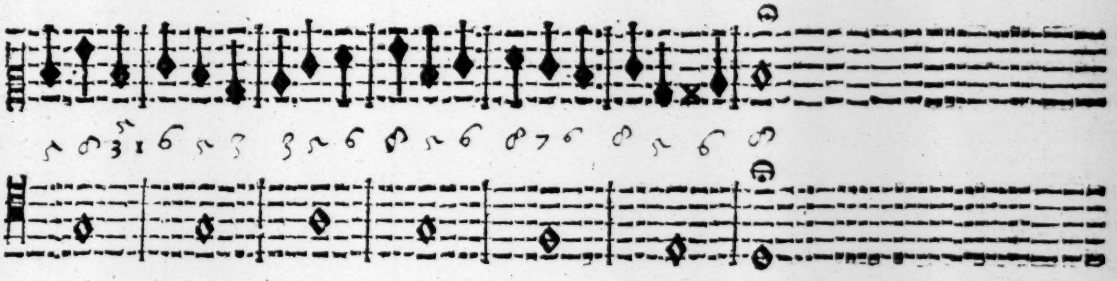
Conter point:



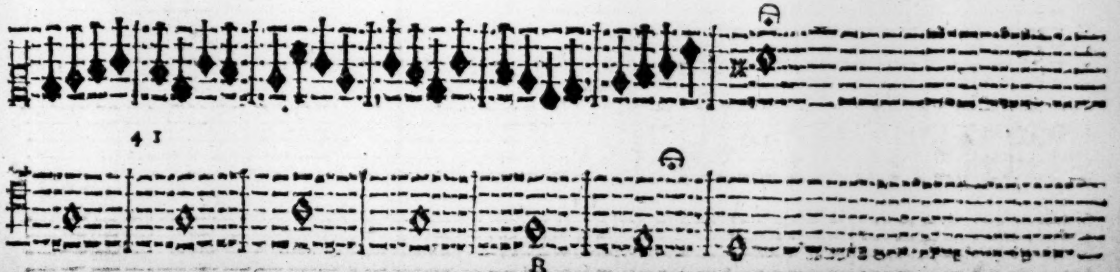
Dupla.



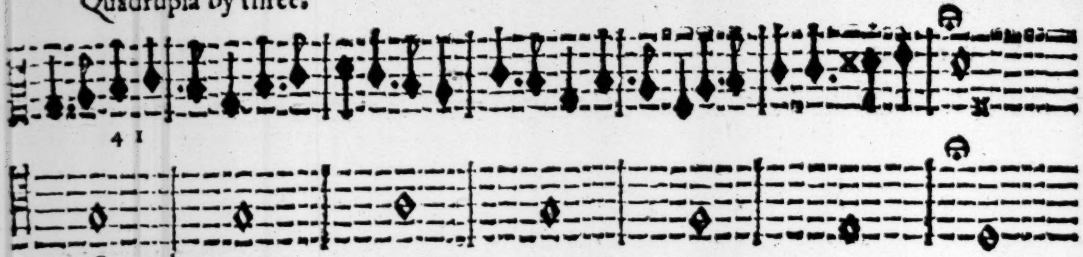
Tripla.



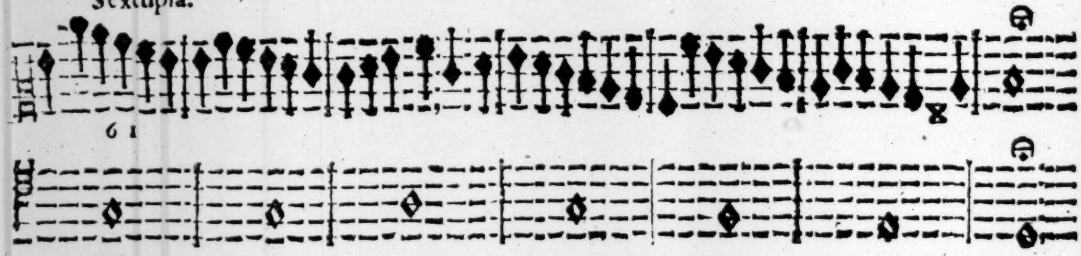
Quadrupla.



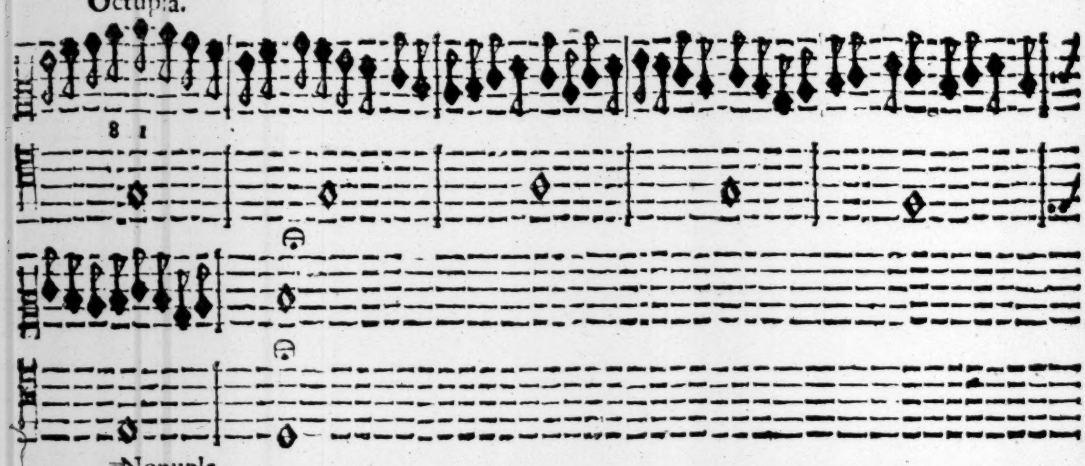
Quadrupla by three.



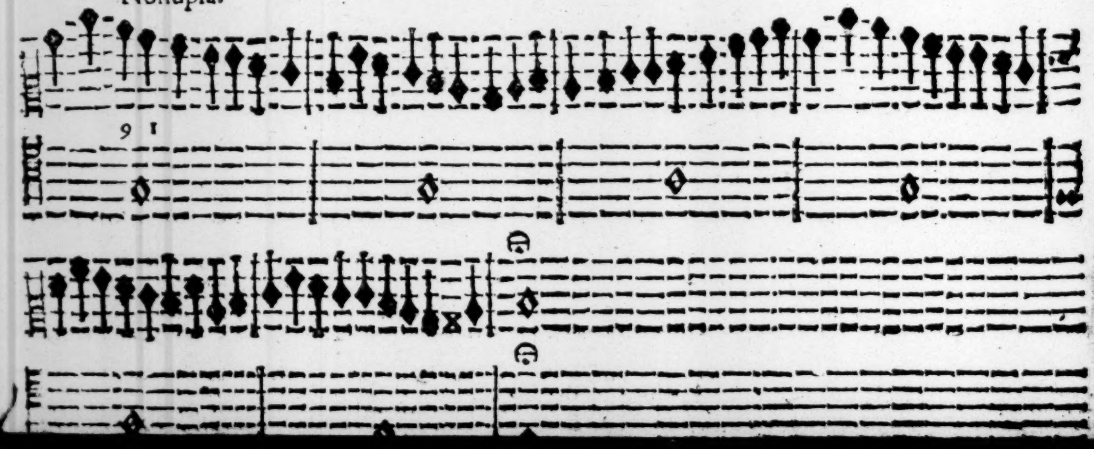
Sextupla.



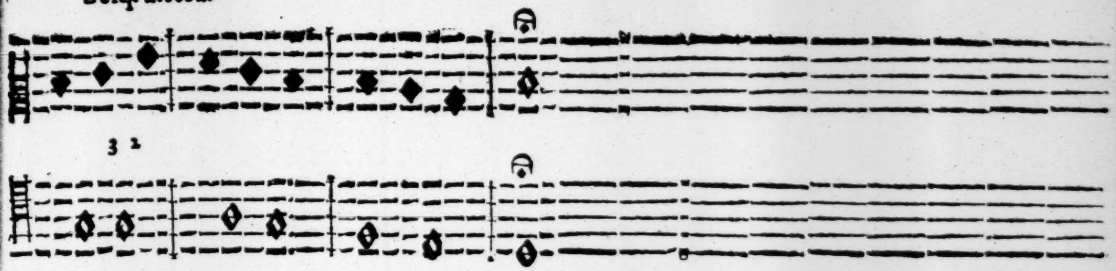
Octupla.



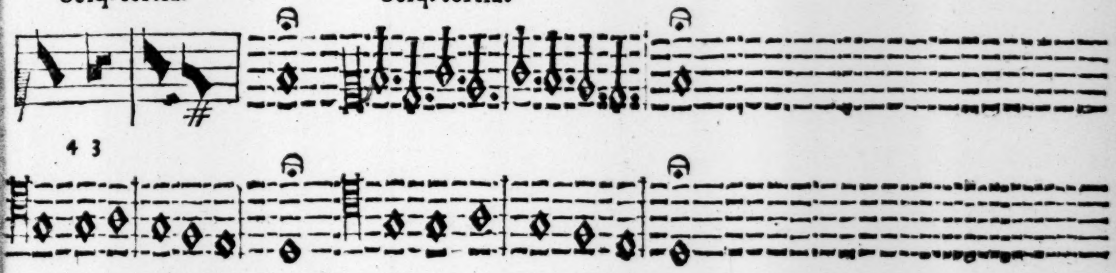
Nonupla.



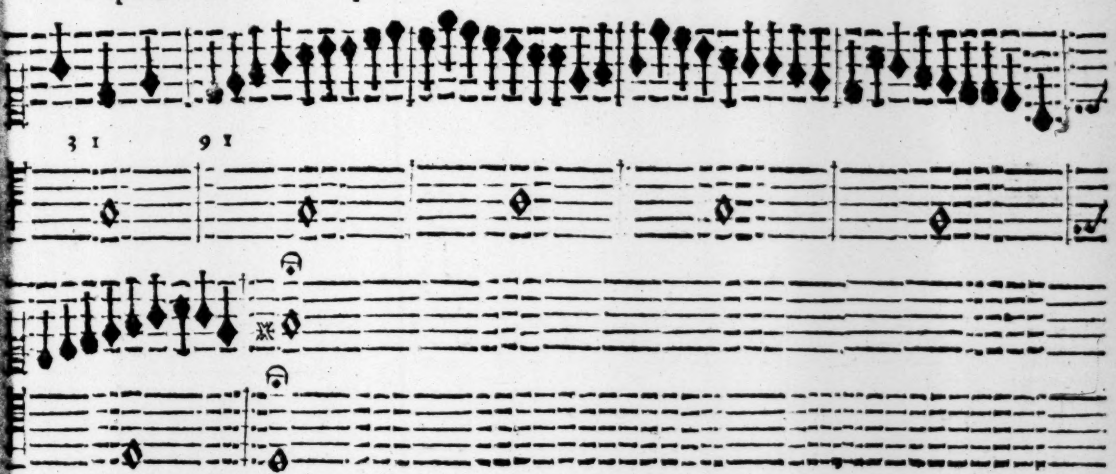
Sesq. altera.



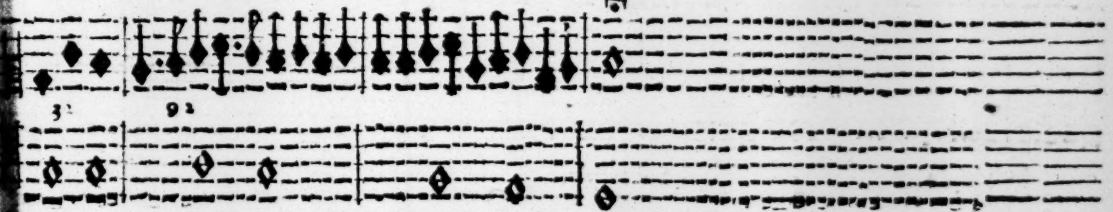
Sesq. tertia. Sesq. tertia.



Tripla Inductio to Nonupla

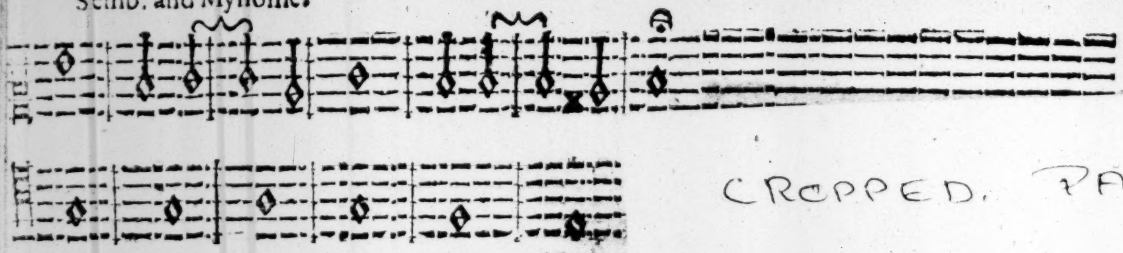


Sesq. altera Inductio to 9 2.



Divers other proportions there are, as Quintupla, Septupla, and such like, which are out of use.

Semb. and Mynome.



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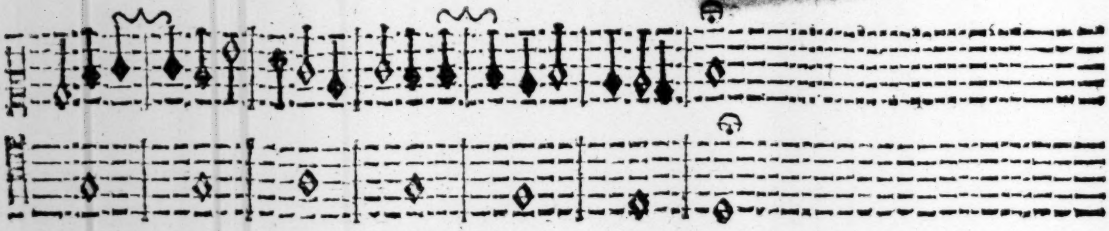
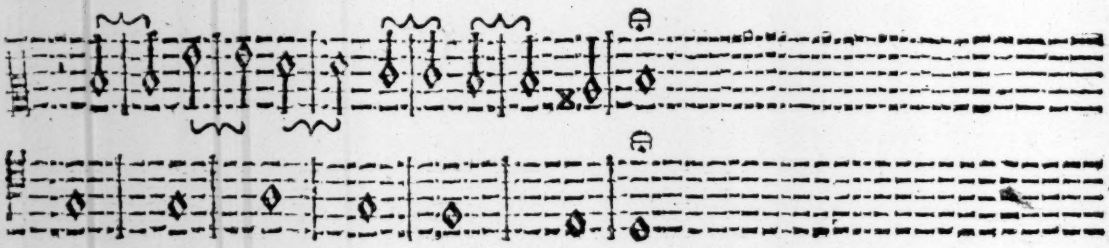
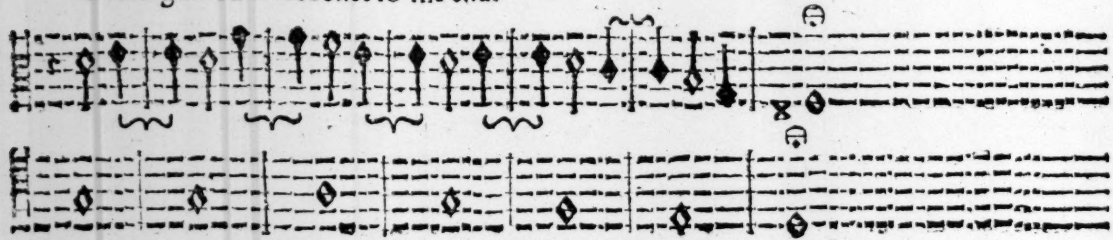
Mynome and Crochet.



Driuing an odde Mynome to the end.

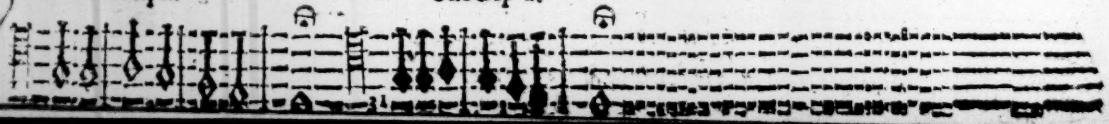


Driuing an odde Crochet to the end.

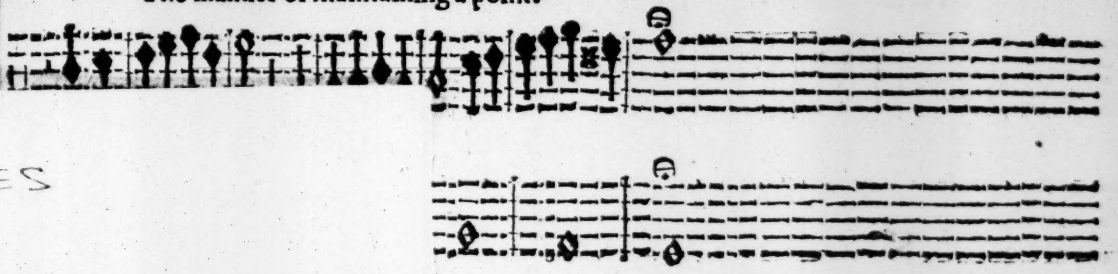


Subdupla

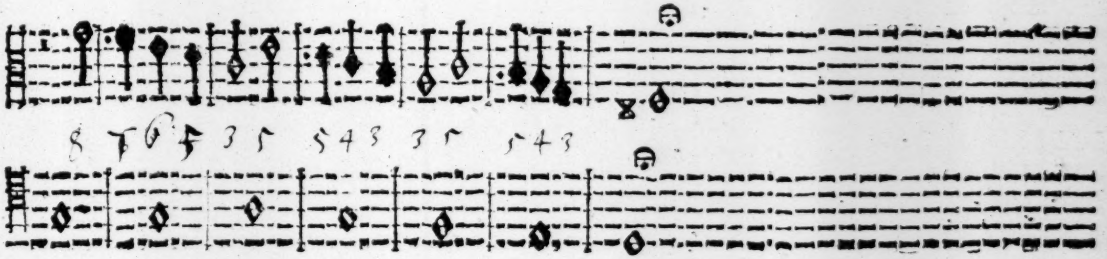
Subtripla.



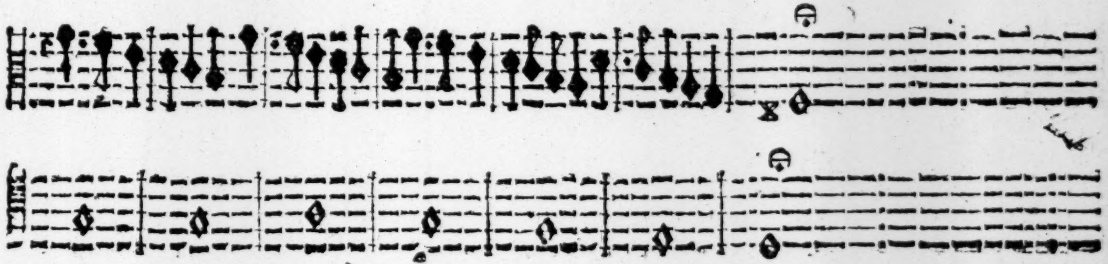
The manner of maintaining a point.



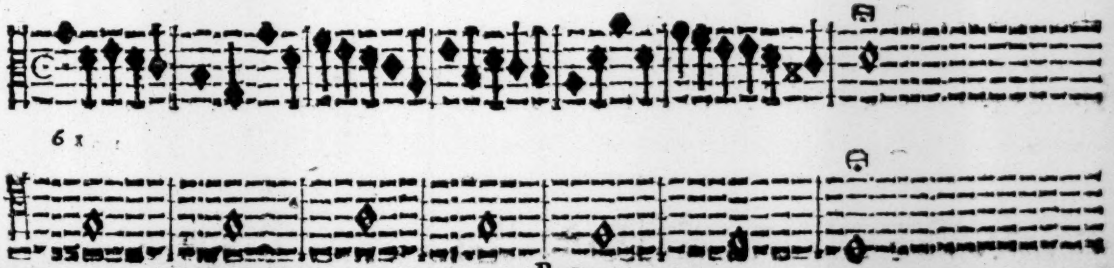
Another Example.



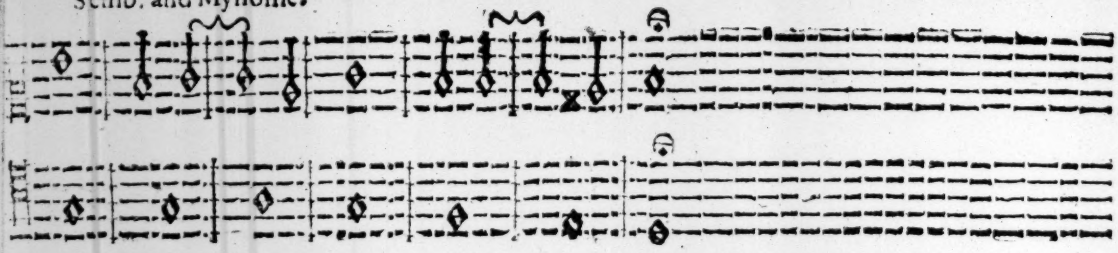
Another of the same.



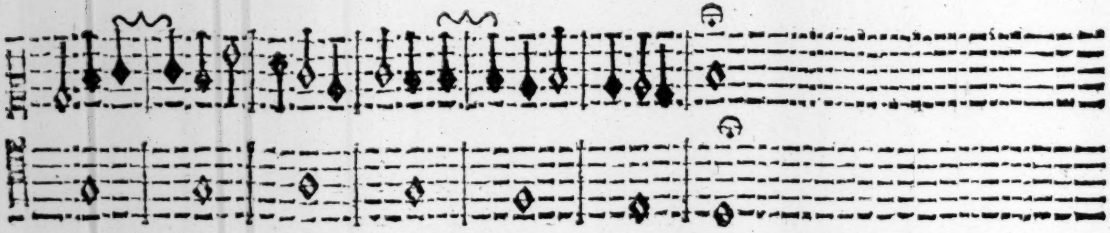
Another of Sextupla.



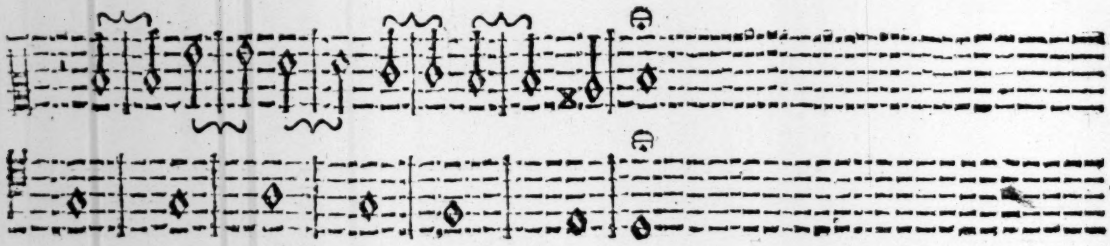
Semb. and Mynome.



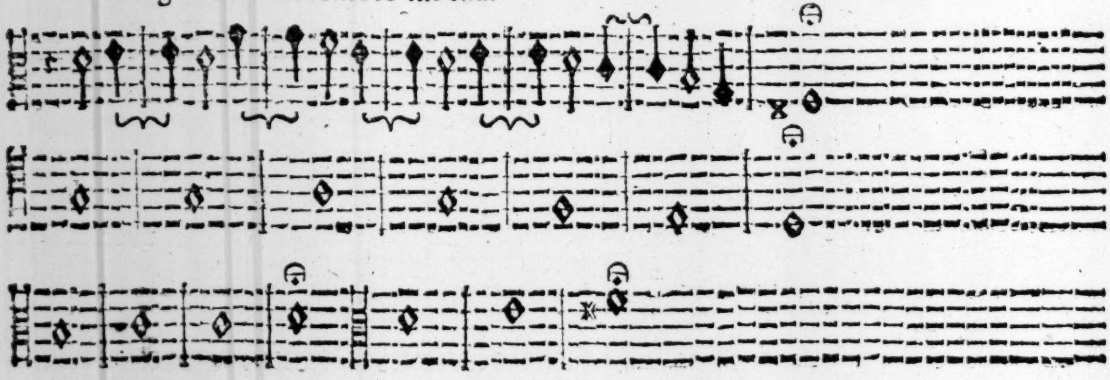
Mynome and Crochet.



Driuing an odde Mynome to the end.

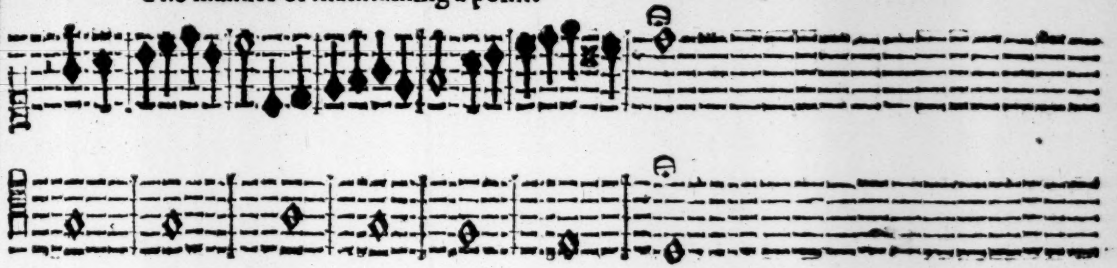


Driuing an odde Crochet to the end.

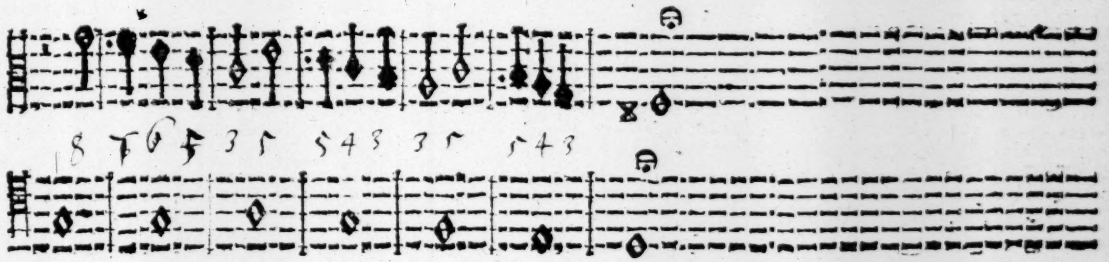


Subdupla Subtripla.

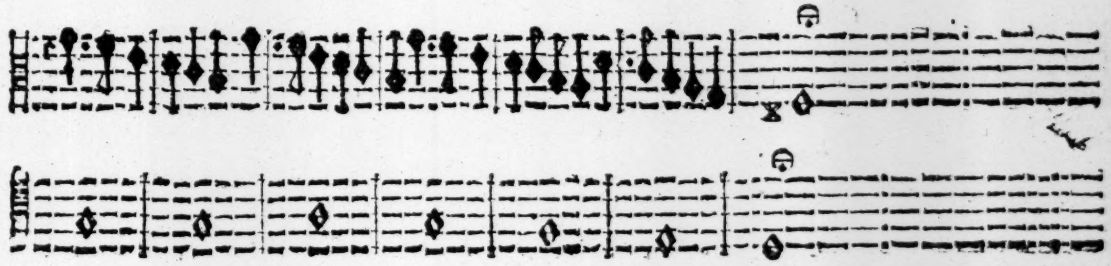
The manner of maintaining a point.



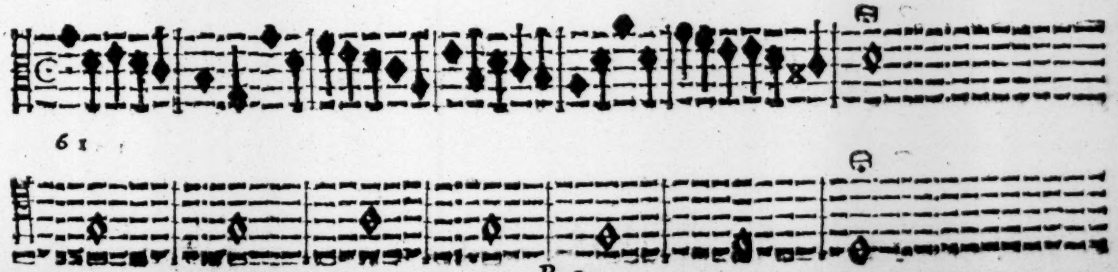
Another Example.

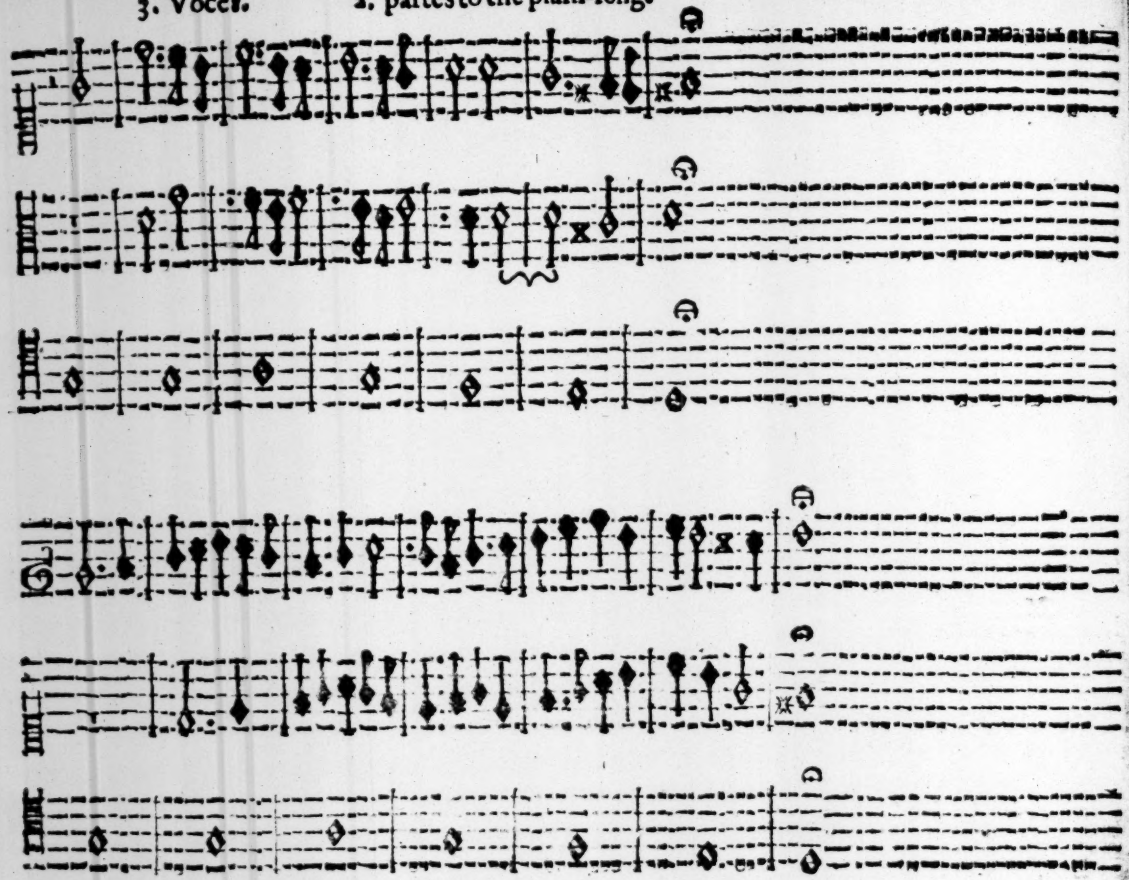


Another of the same.

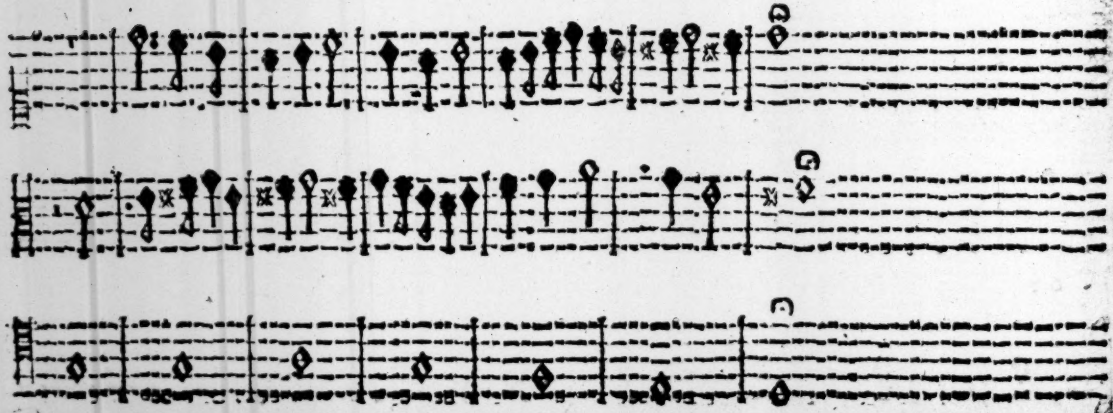


Another of Sextupla.





The point reuerted.



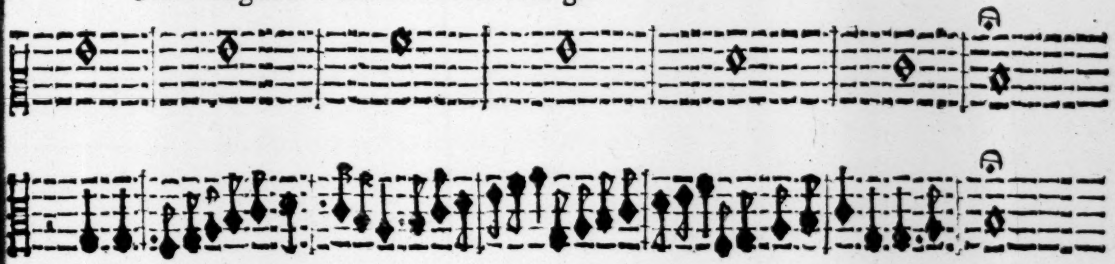
The ordinary wayes of two partes in one, are as followeth.

2. *in one in the*

- Vniſon.
- Second.
- Third.
- Fourth.
- Fift.
- Sixt.
- Seventh.

Of theſe ſorts you may make upon one Plain-ſong a thouſand wayes, onely by altering the Reſts, and ſetting the Plain-ſong ſometime above, ſometime below, and ſometime in the middeſt, which cauſeth great variety, as for example you may partly ſee, by theſe that follow.

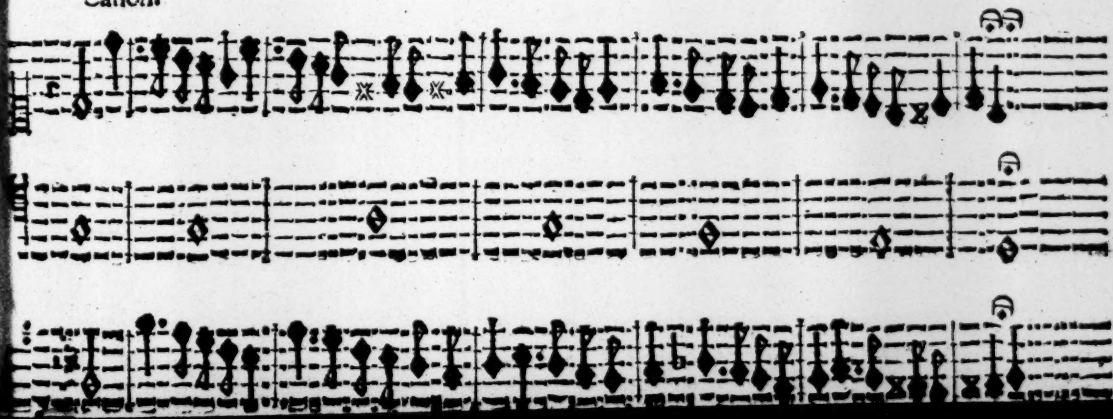
Plain-ſong above. A Crochet following.



Canon.

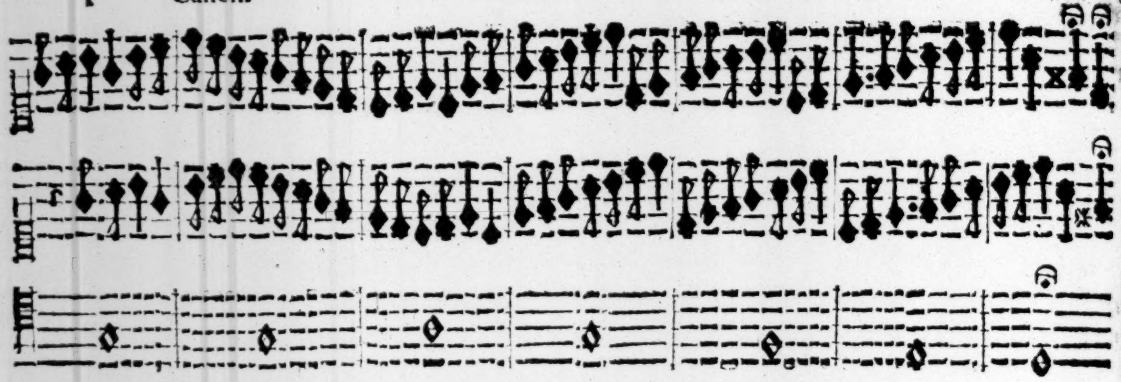
Plainſong in the middeſt.

Canon.



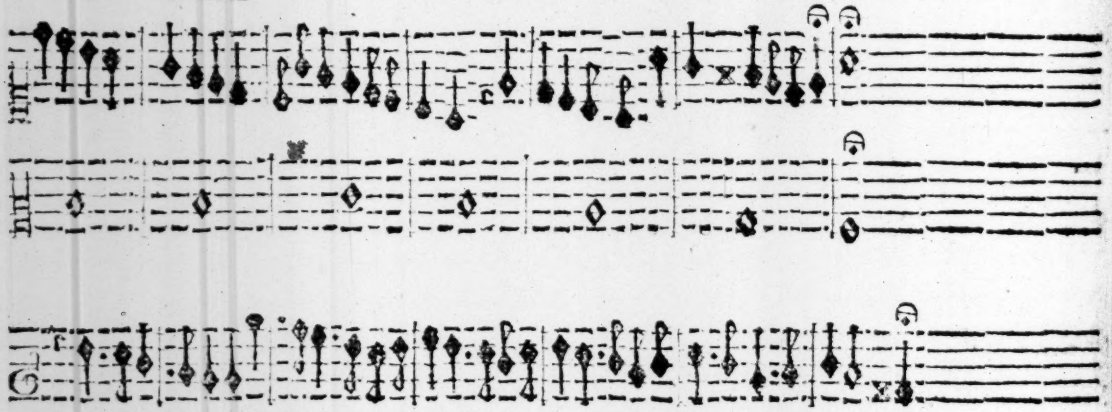
Plainsong belowe:

1 Canon.

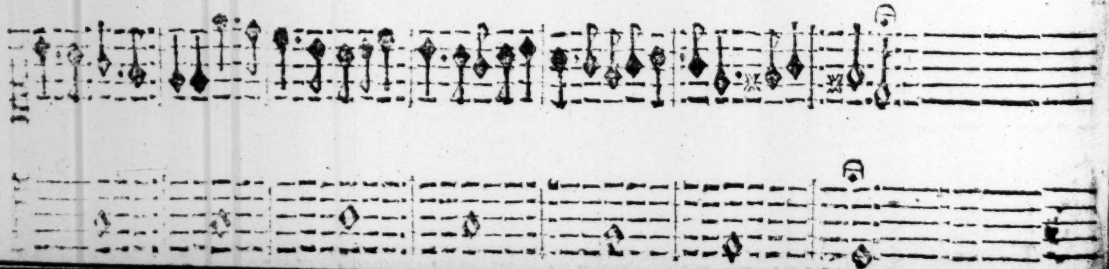


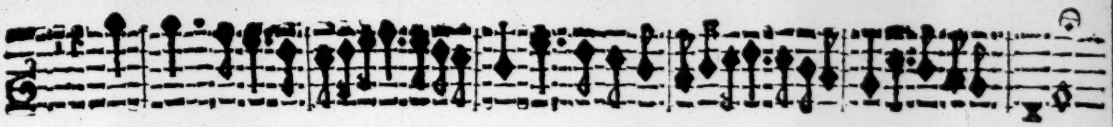
A Crochet following.

2 Canon.

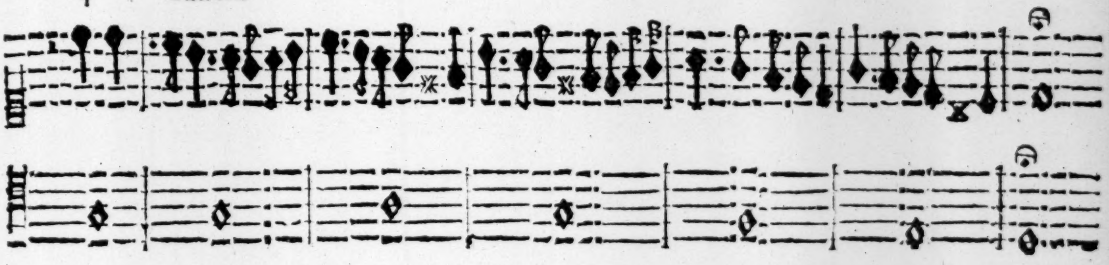


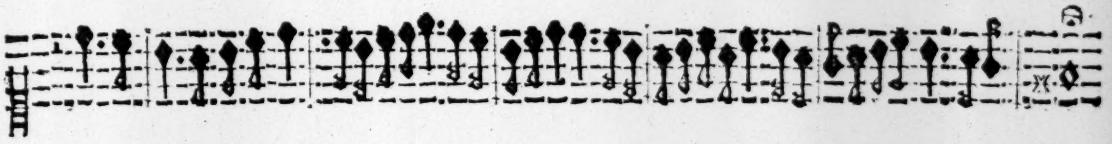
3 Canon.



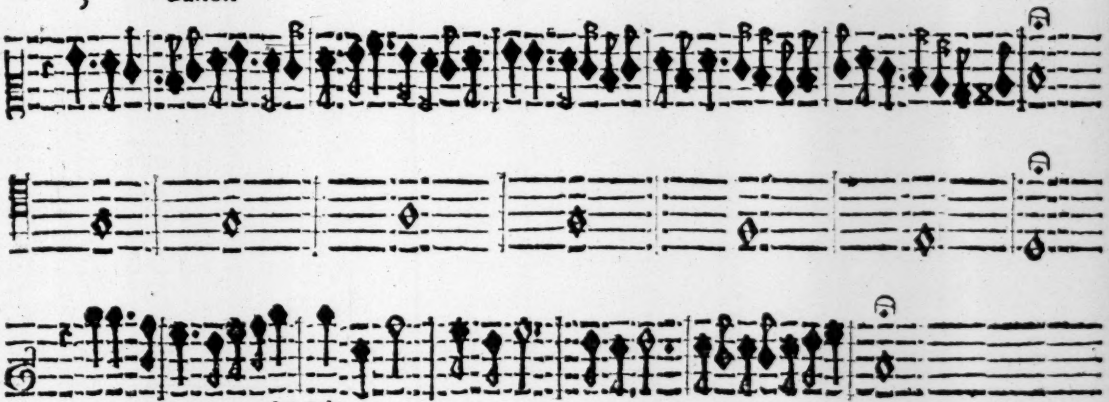


4 Canon.

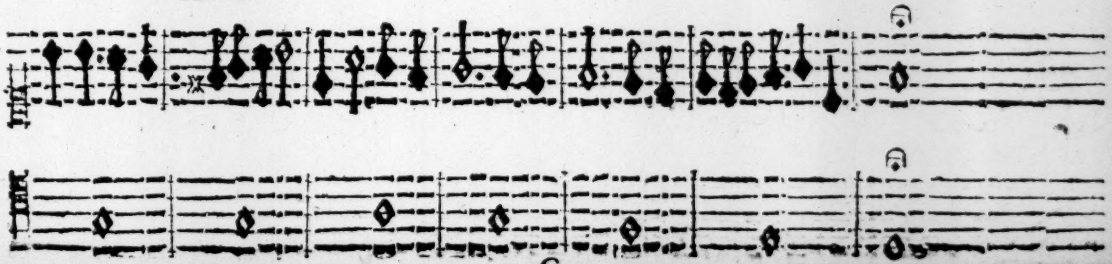




5 Canon



6 Canon.

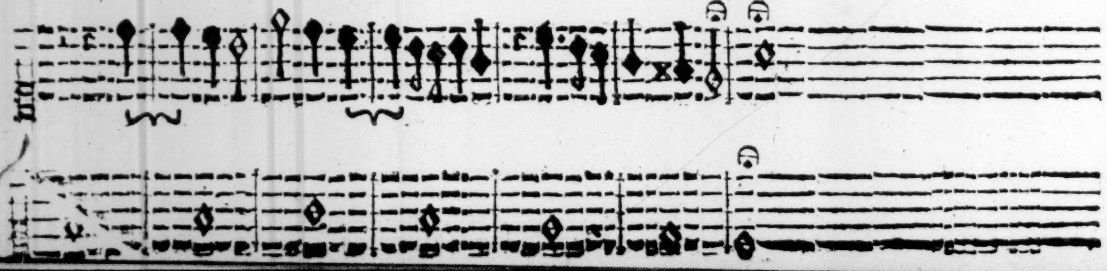


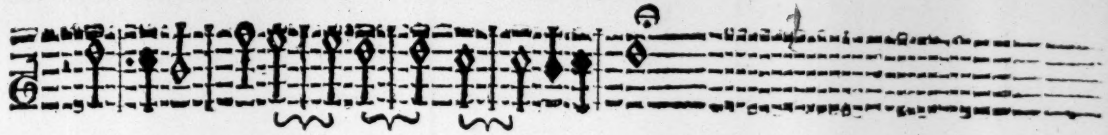
7 Canon.

A Mynome following.

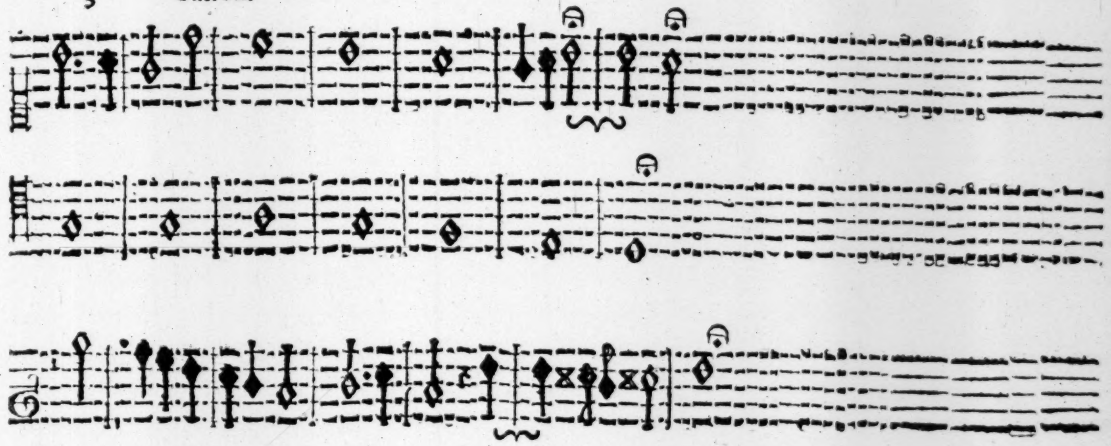
1 Canon.

2 Canon.

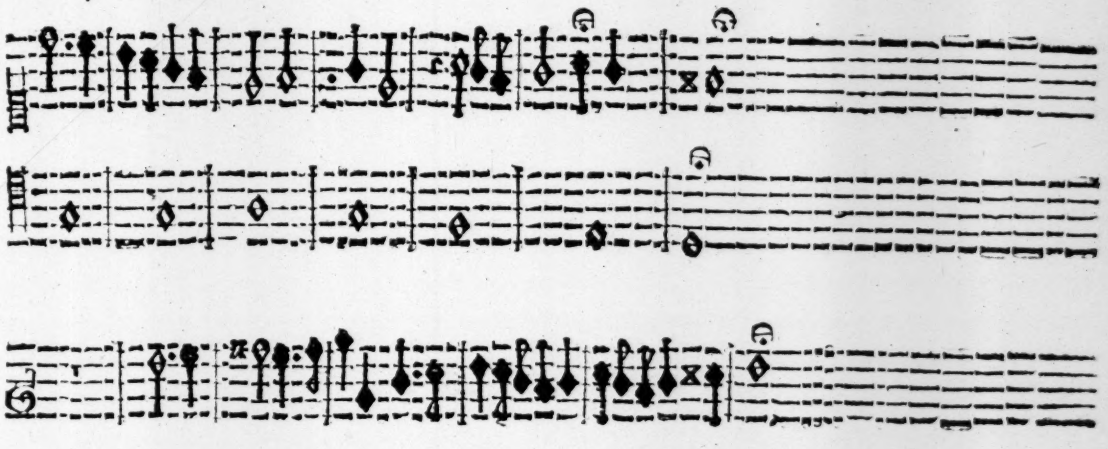




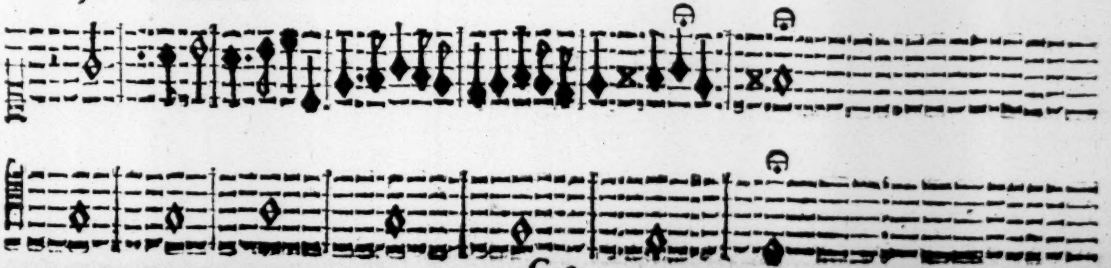
3 Canon.



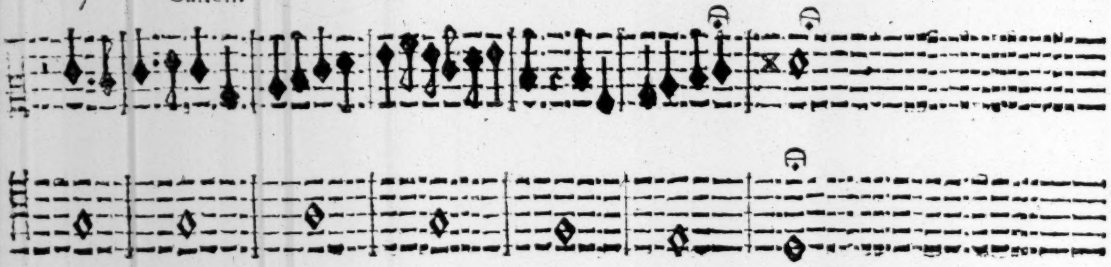
4 Canon.



5 Canon.

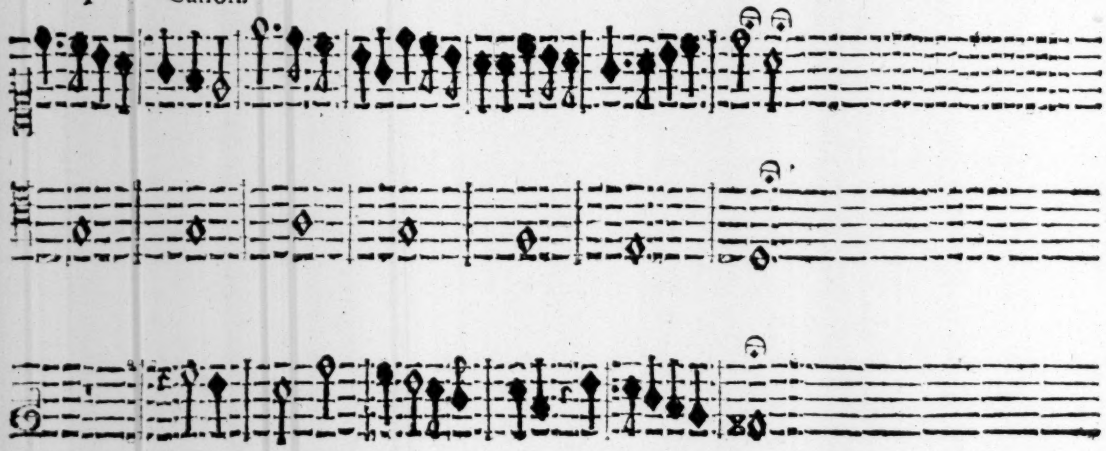


7 Canon.

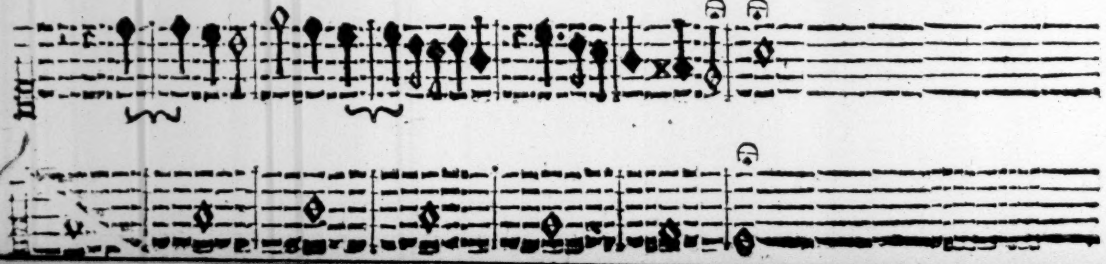


A Mynome following.

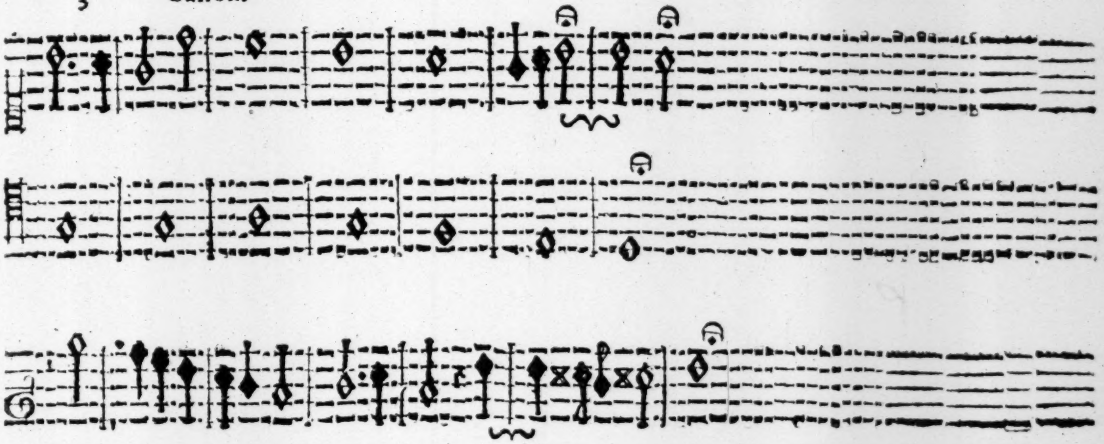
1 Canon.



2 Canon.



3 Canon.



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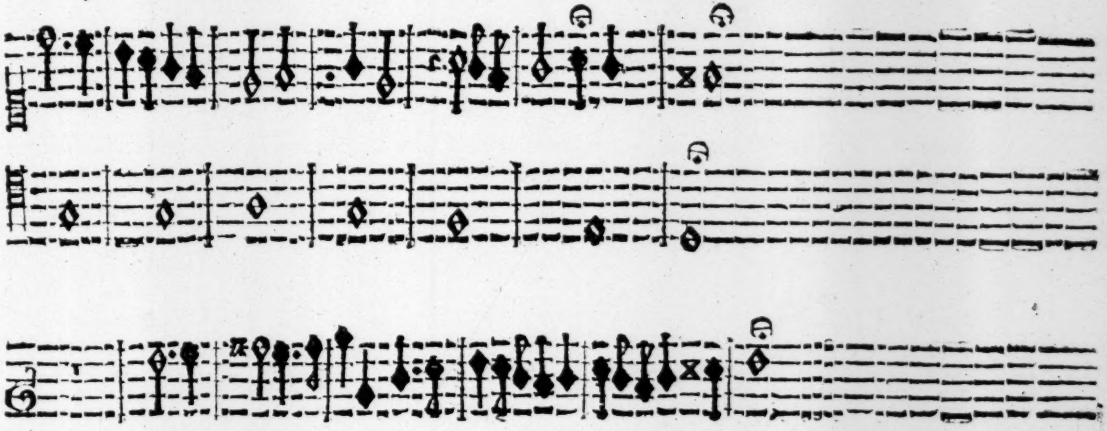
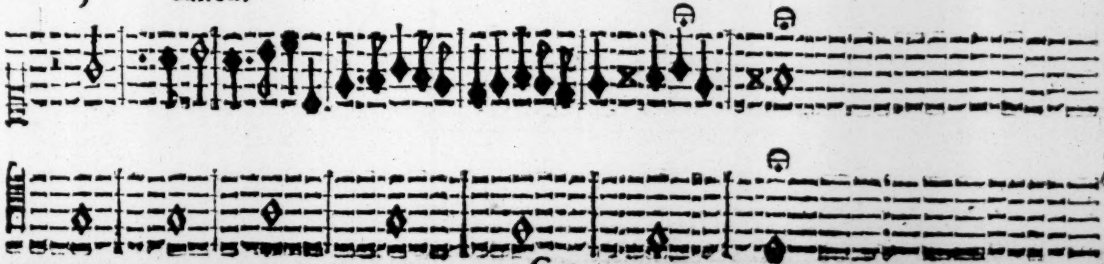
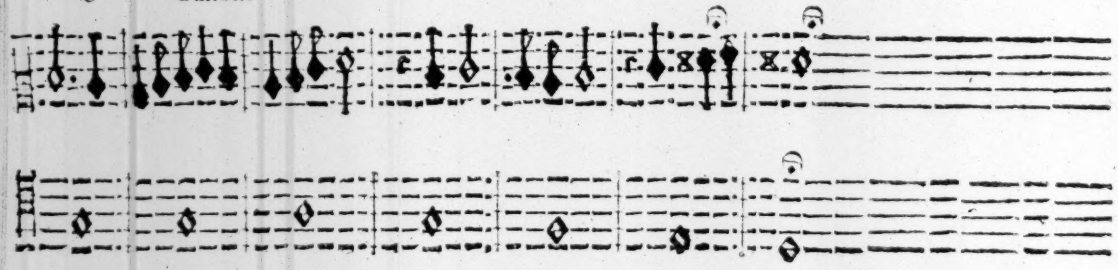


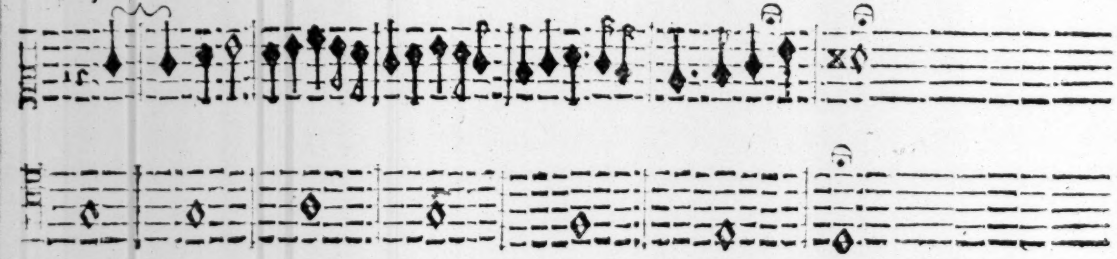
5 Canon.

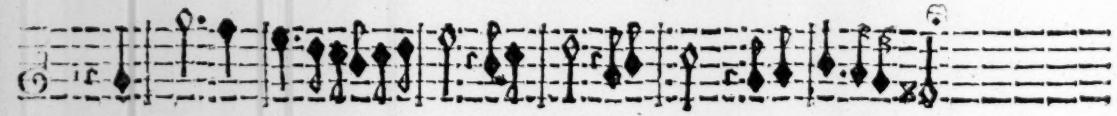


6 Canon.

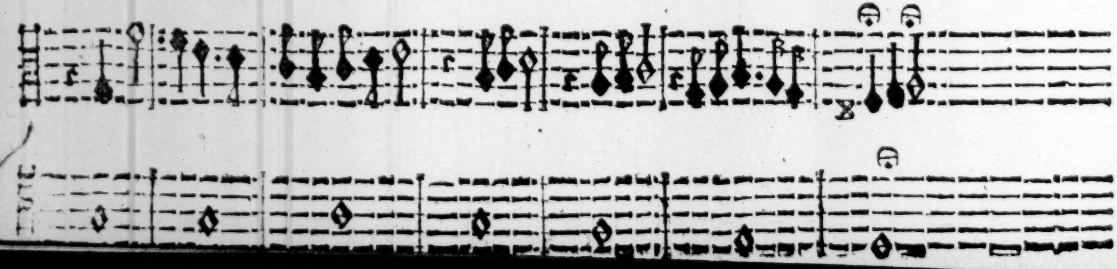


7 Canon.



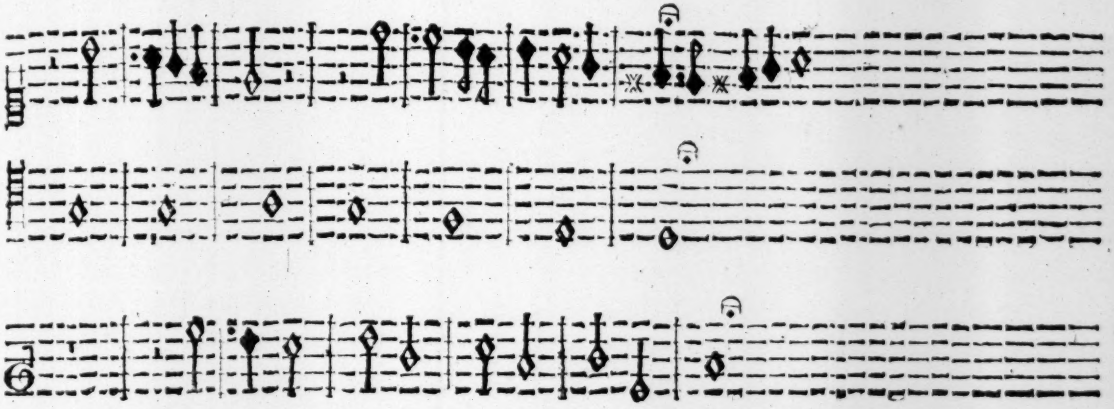


8 Canon.

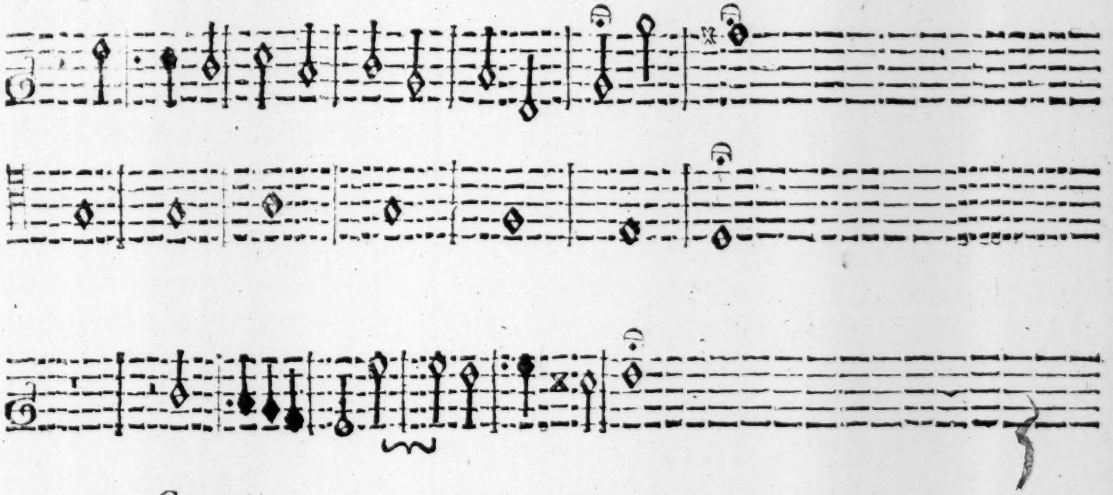


A Semibriefe following.

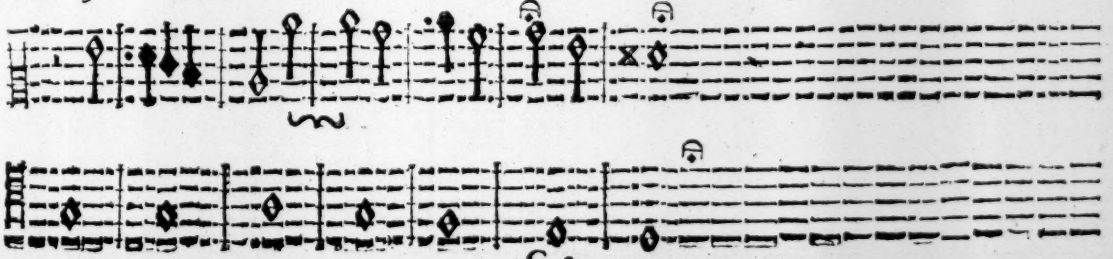
1 Canon.

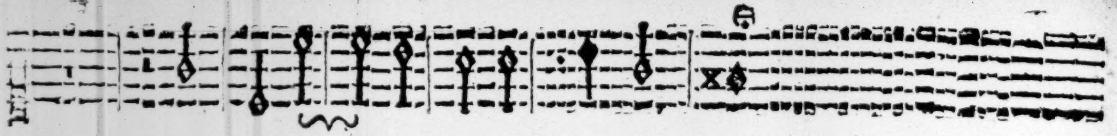


2 Canon.

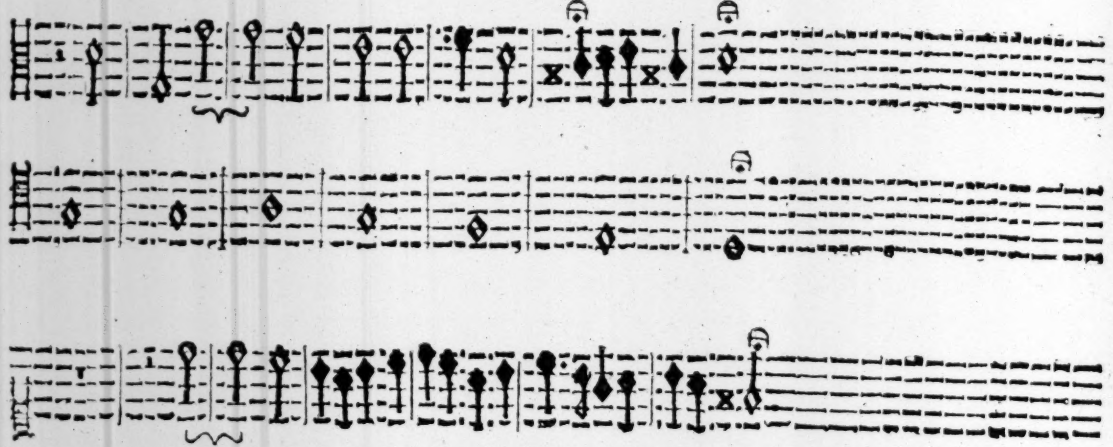


3 Canon.

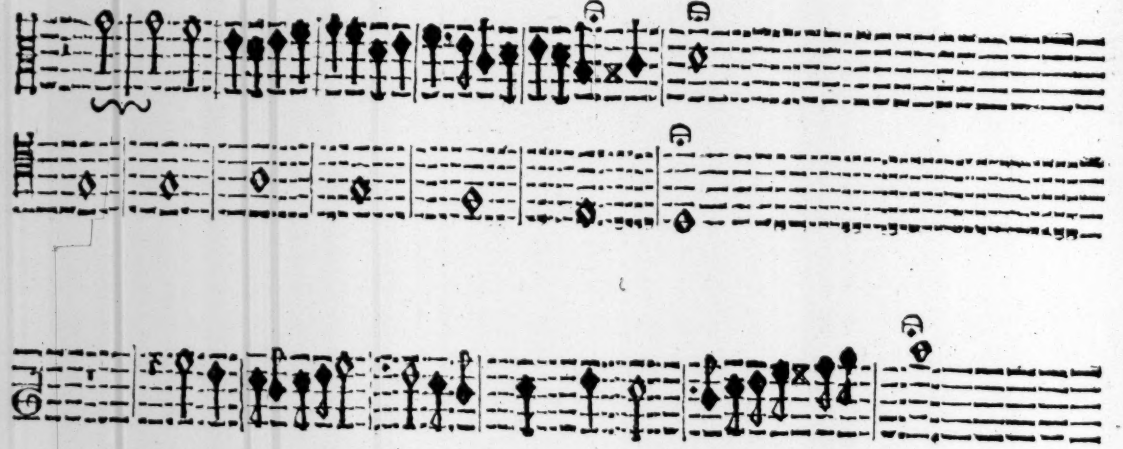




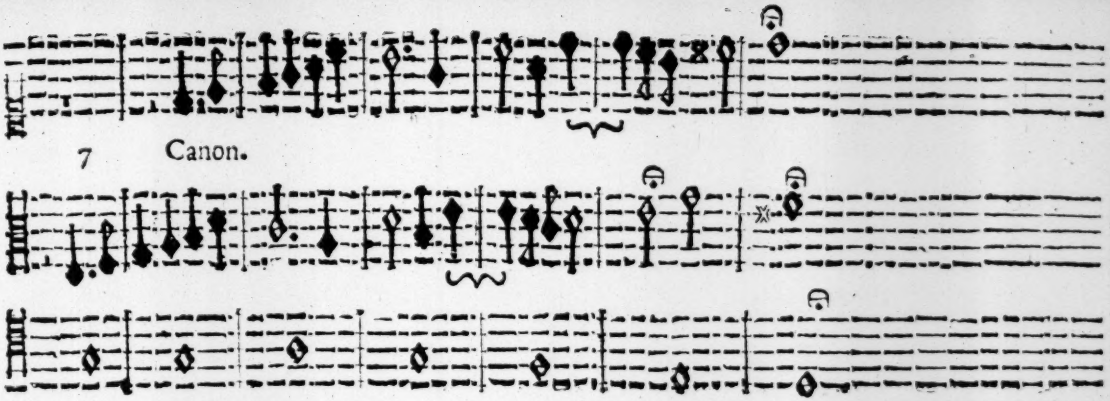
4 Canon.



5 Canon.

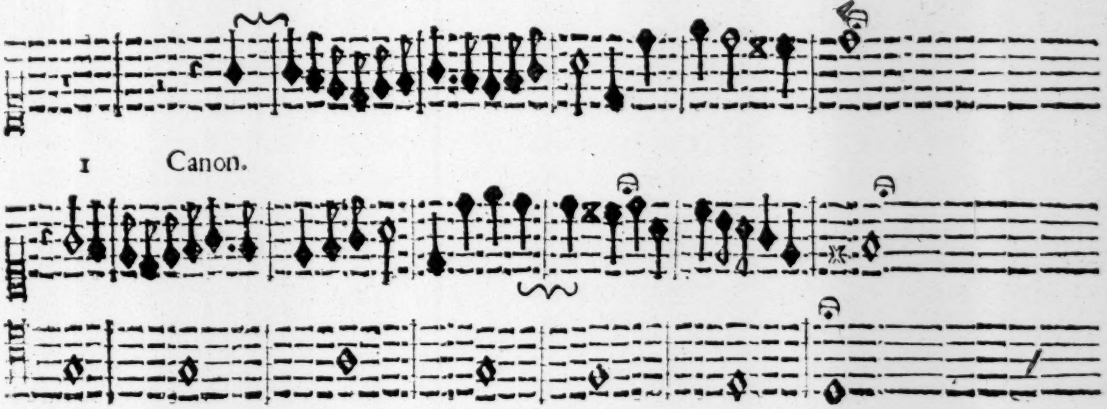


6 Canon.



7 Canon.

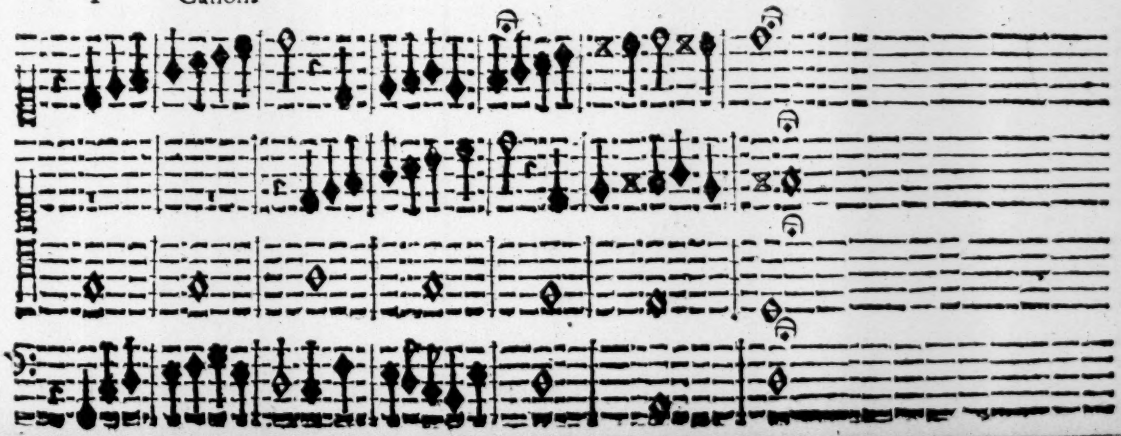
Three Mynomes following.



1 Canon.

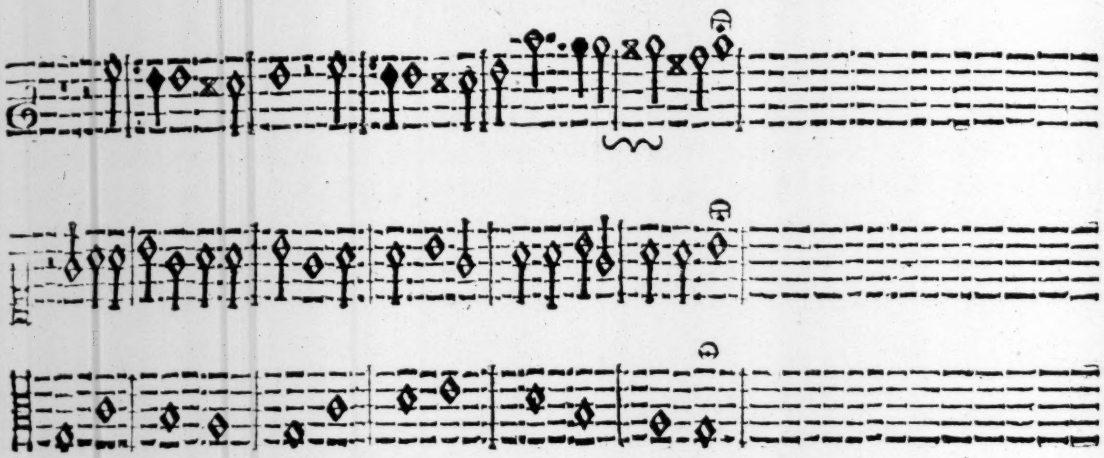
Two Semibriefes following. 4. Voces.

1 Canon.

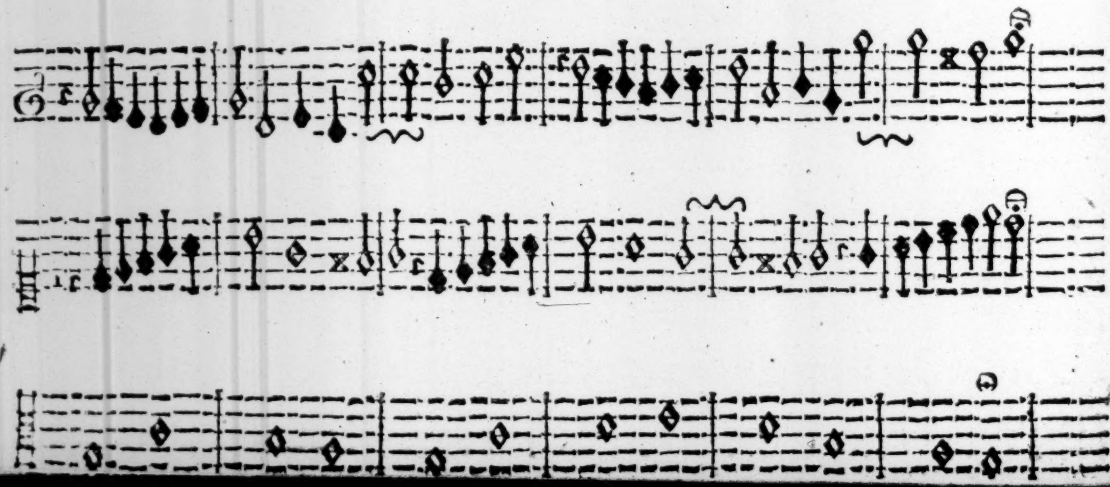


Thus may you increaſe your Reſts, if the Plain-ſong be of any length, to eight or tenne *Semibrieſes*, or more, before the following part cometh in. And in this order might a great number of wayes be made: But I will not counſaile any to the purſuit thereof; for I hold it better to know the way and meanes how it may be done, than to take ſo laborious a worke in hand.

Two parts to the Plainſong maintaining their ſeuerall points.

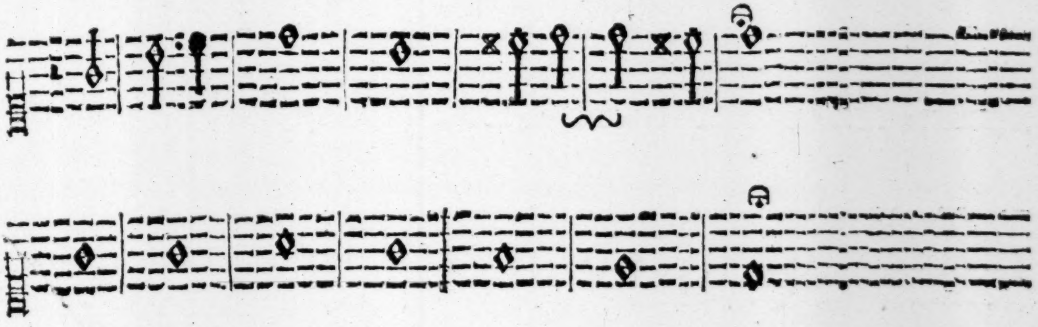


Another example of the ſame.

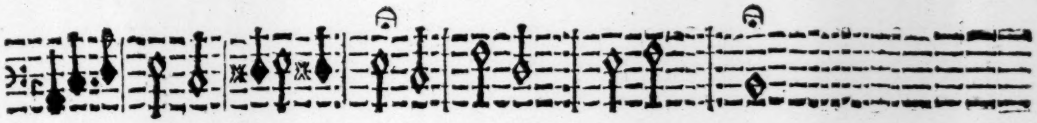


There are diuerſe other wayes of two parts in one, which are not ſo common, but yet more difficult in compoſing, as two in one *per Augmentation*, that is, when one part doubleth euery Note, making the Crochet a Mynome, the Mynome a Semibriefe, &c.

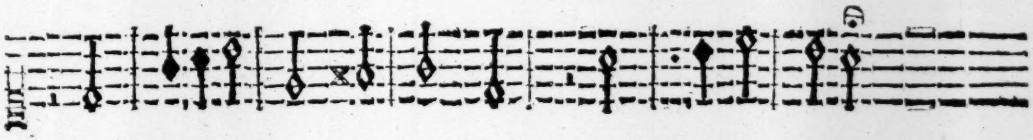
Example.



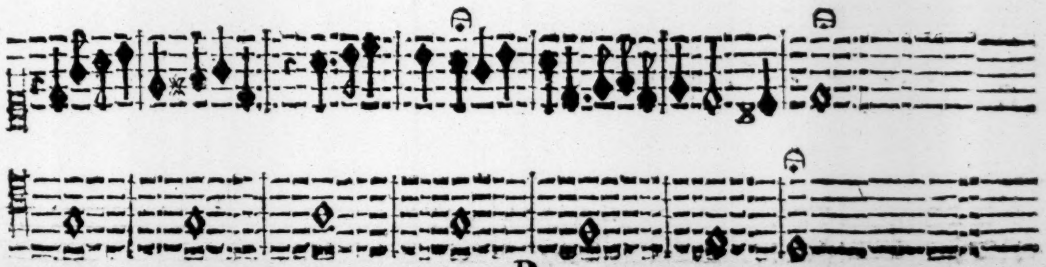
Canon *per Aug.*



Another example.



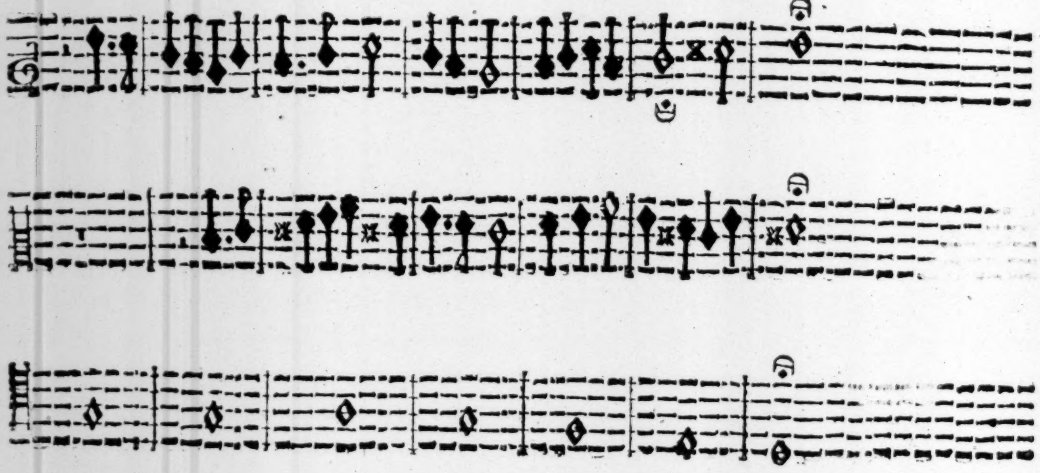
Canon *per Aug.*



Alſo you haue two parts in one *per Arſin & Theſin*, by contrary motions, that when one part aſcendeth the other deſcendeth, which is both difficult, and carrieth more maieſty than any other Canon: And are diuerſly made in any diſtance.

Example.

Canon *per Arſin & Theſin.*

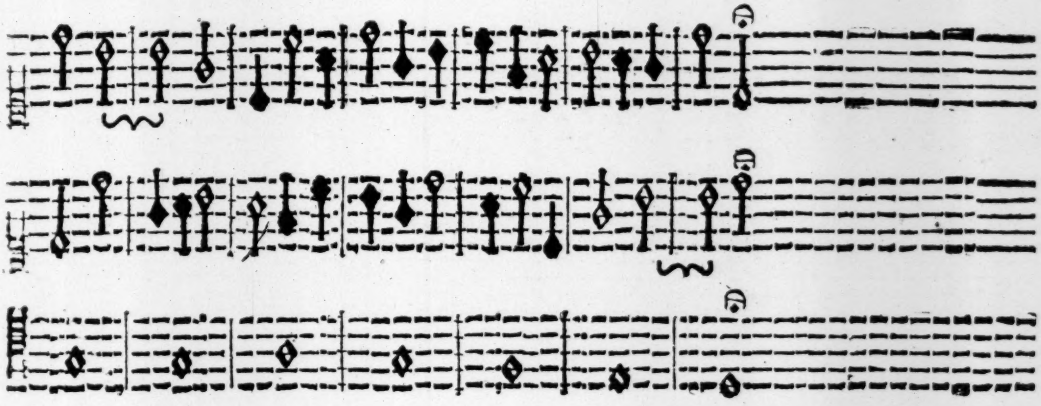


Another example.

Canon *per Arſin & Theſin.*

Moreouer you haue two in one Recte & Retro, when one part ſingeth forward and the other backward, which is ſomewhat difficult to be made vpon a Plainſong, but without, the eaſieſt of all other. Many other wayes there are, and are daily inuented by the skilfull, as you ſhall perceiue by theſe examples that follow.

Canon. Recte and Retro:

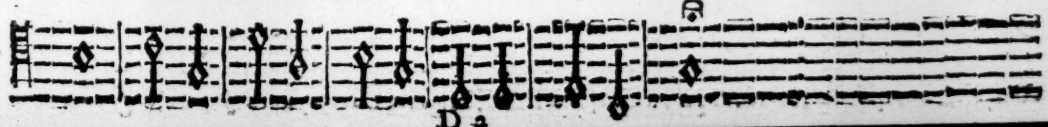


Another below.

Canon. Recte and Retro.

Another.

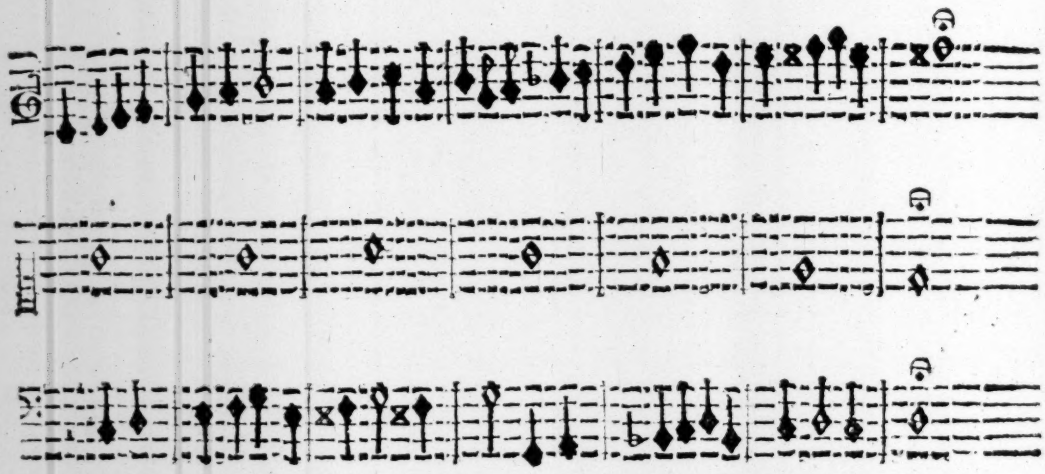
Canon. Recte and Retro.



There is alſo a kinde of double diſcant which is no Canon, but ſomewhat of the nature of a Canon, and ſometime alſo made in a Canon.

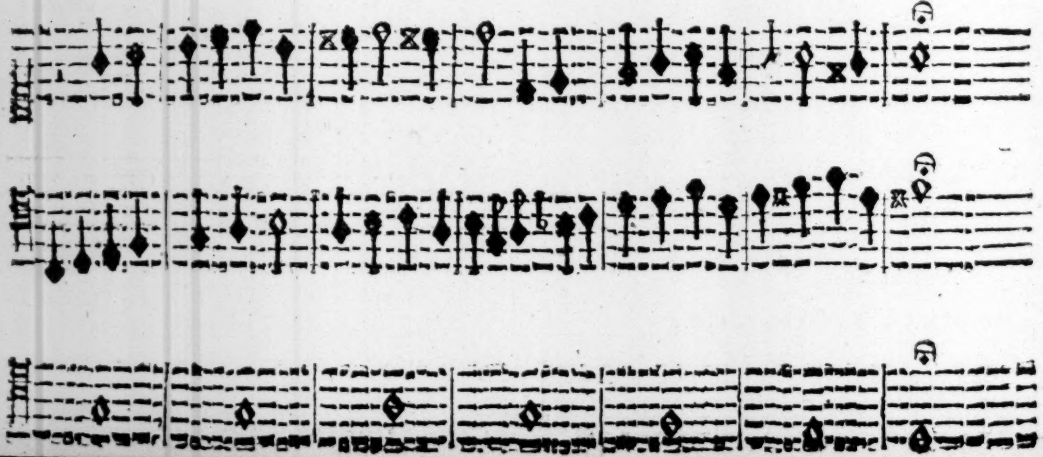
Double diſcant.

The Principall.

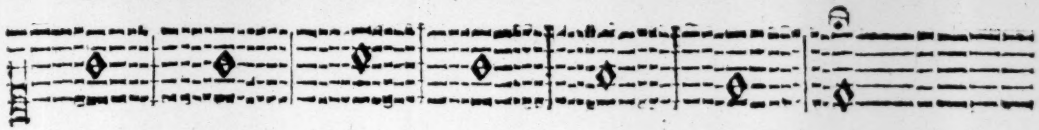


In the Reply the Treble is ſet eight notes lower and made the Counter, and the Baſe is ſet twelue notes higher and made the Treble; the Plainſong ſet an eight lower and made the Baſe.

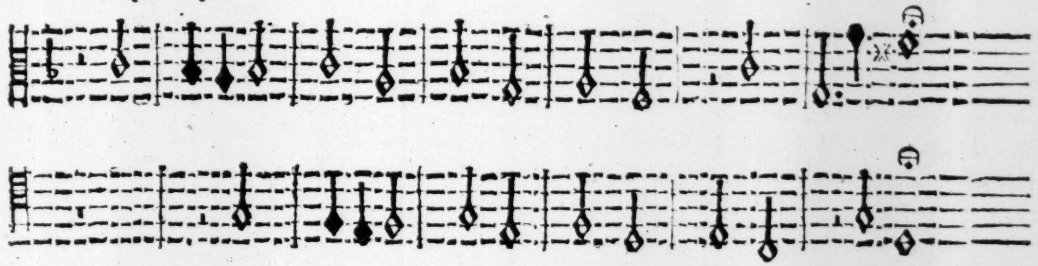
The reply.



Double diſcant in a Canon.

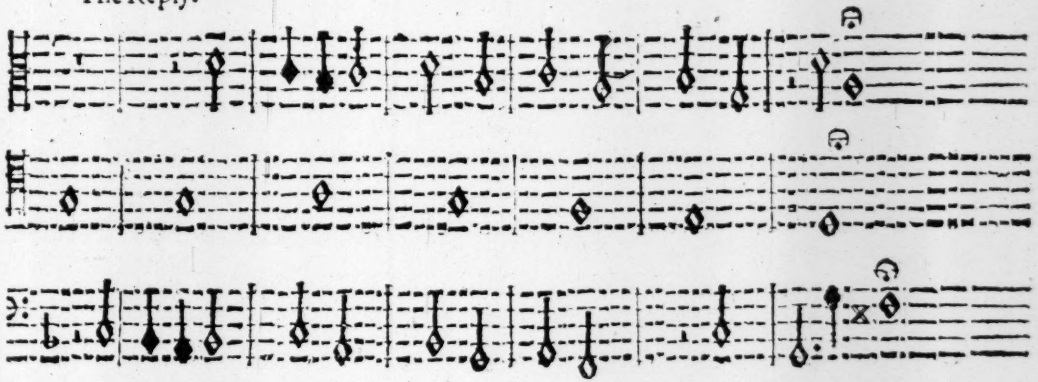


The principall.

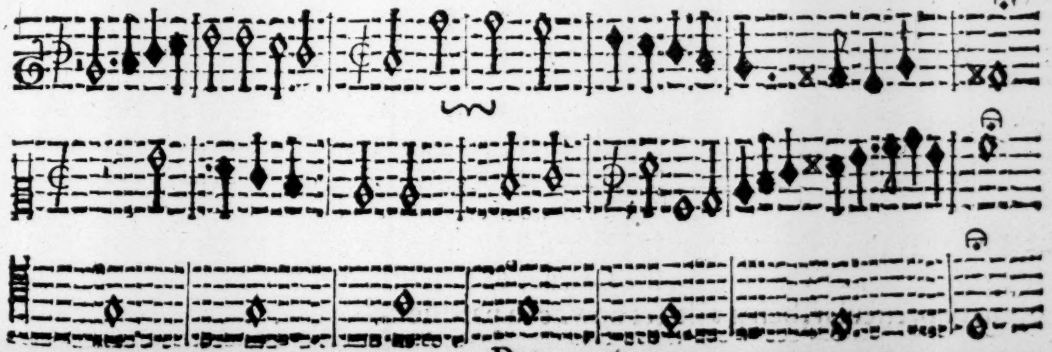


In the Reply the higher of the principall is ſet an eight lower and made the Baſe, and the Baſe ſet a fift higher and made the Ccunter, and the Plainſong being the Treble ſet eight notes lower.

The Reply.

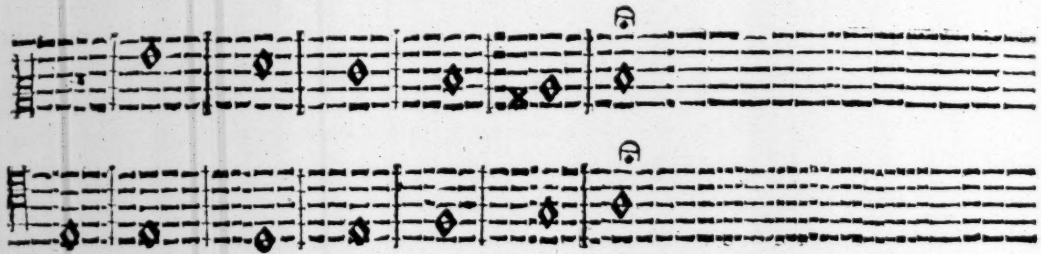


Diminution by turnes *per Arſin & Theſin.*

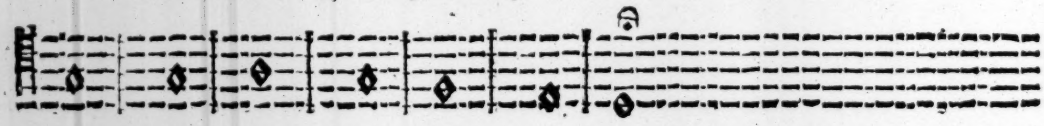


Here are certaine Canons of three in one, very difficult, made of the Plainſong it ſelfe; euery part contrary to other in nature. Theſe are compound Canons, euen as the Apothecary maketh his confections of diuers ſimples, compounded together of ſundry wayes.

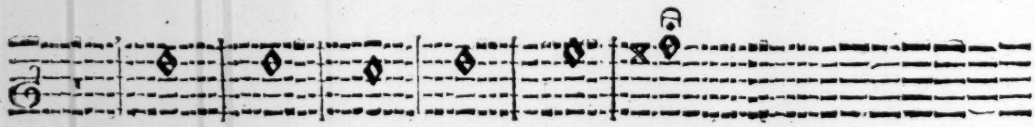
Recte and Retro, *& per Arſin & Theſin.*



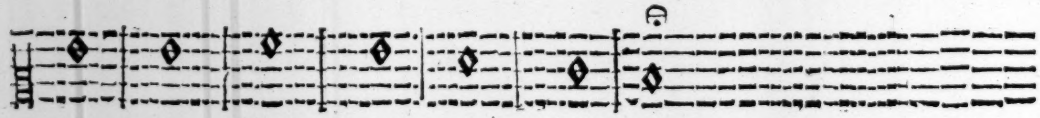
Canon. Three in one, *per Arſin & Theſin.*



Another example, *per Arſin & Theſin.*



Canon. Three in one.

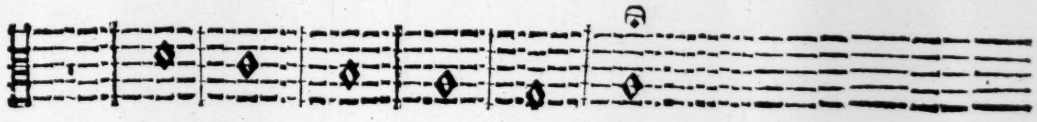


Per Arſin & Theſin, Recte and Retro.

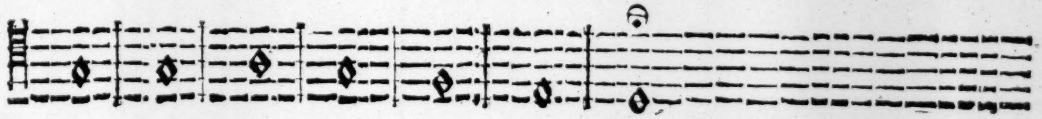
I haue ſet them downe very briefe and ſhort, and haue made choiſe of this Plainſong of purpoſe, to the intent, the Learner or Practitioner may the better conceiue of euery particular, being alſo ſet downe in partition.

Per Arſin & Theſin. Example.

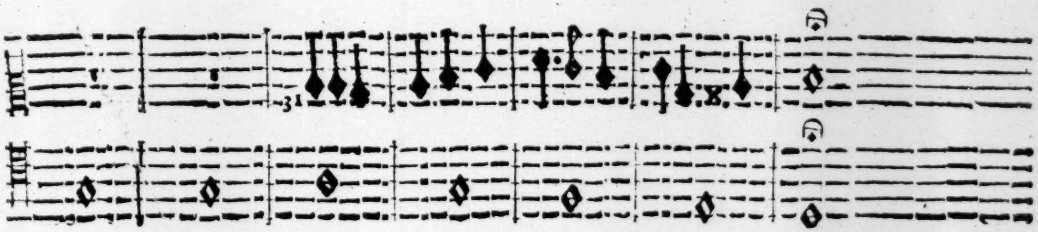
Recte and Retro *per Arſin & Theſin.*



Canon three in one.



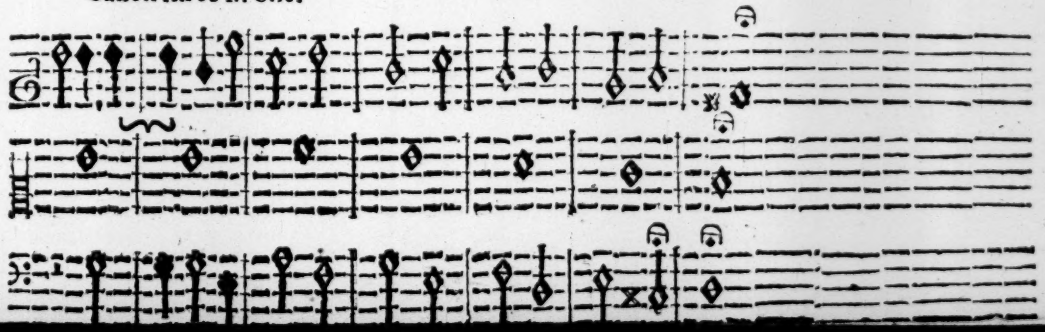
Example.



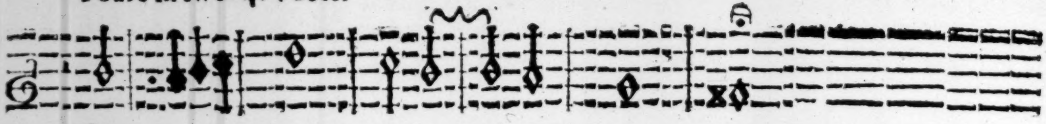
Canon three in one, *per Arſin & Theſin*, making euery note a Semibriefe.

Take one and leaue one *per Aug.* So the Plainſong contained therein.

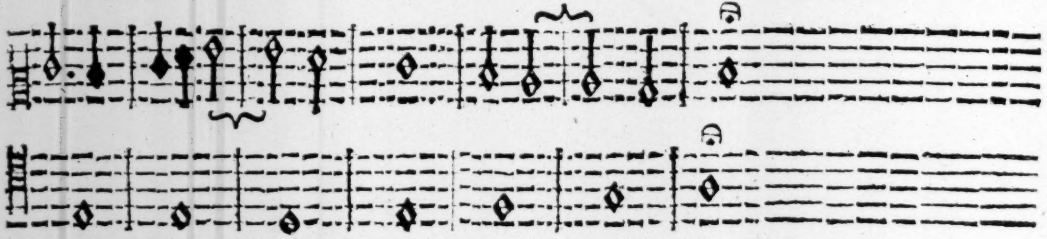
Canon three in one.



Foure in two. 4. Voces.

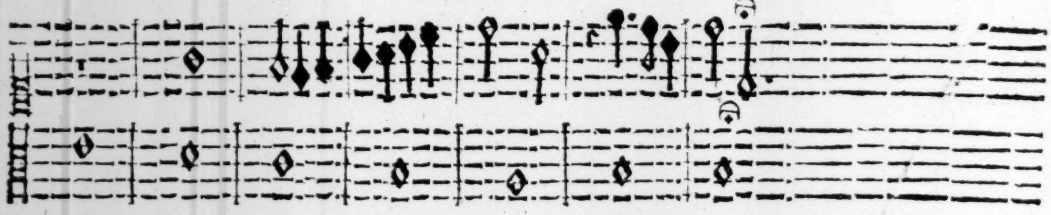


Canon.



Canon *per Arsin & Thesin.*

Another foure in two.



Canon Recte & Retro *& per Arsin & Thesin.*

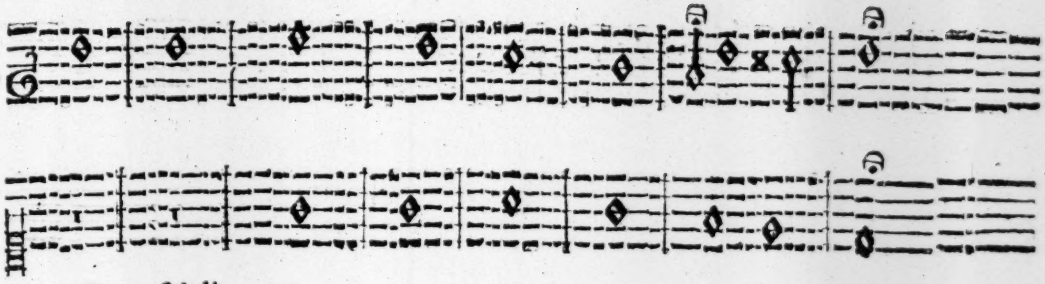
Canon.

Canon Diapente. Another foure in two.

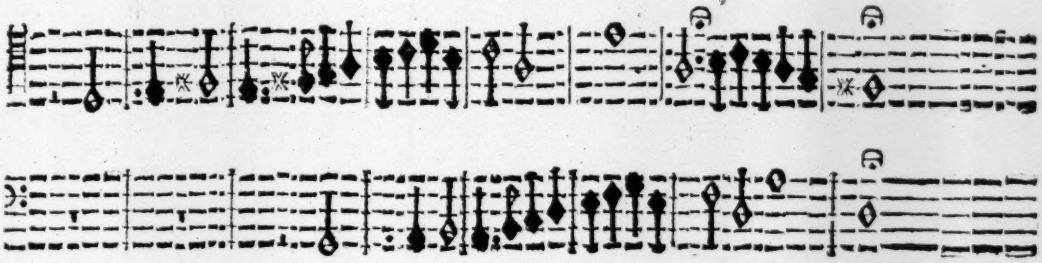
Canon Diapente.

Another of foure in two.

Canon ſubdiapente.

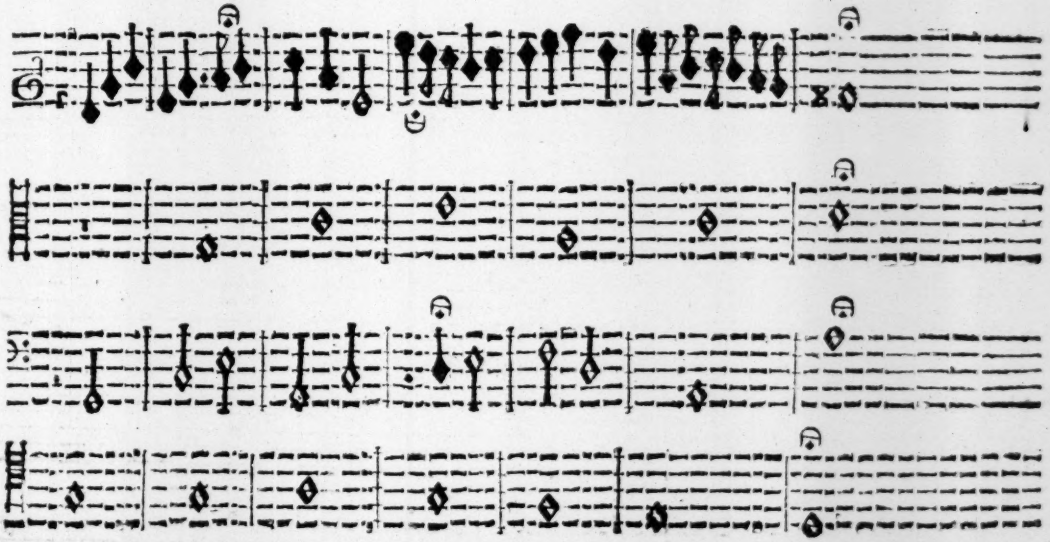


Canon ſubdiapente.



Per Augmentation, Aliud creſcit in Duplo.

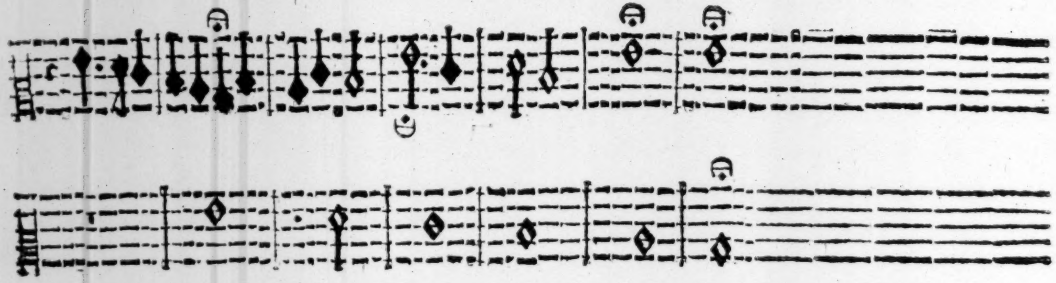
Canon. Three in one.



These Canons that follow are alſo very difficult to be made on any Plainſong.

Three in one of ſundry proportions.

Canon three in one.

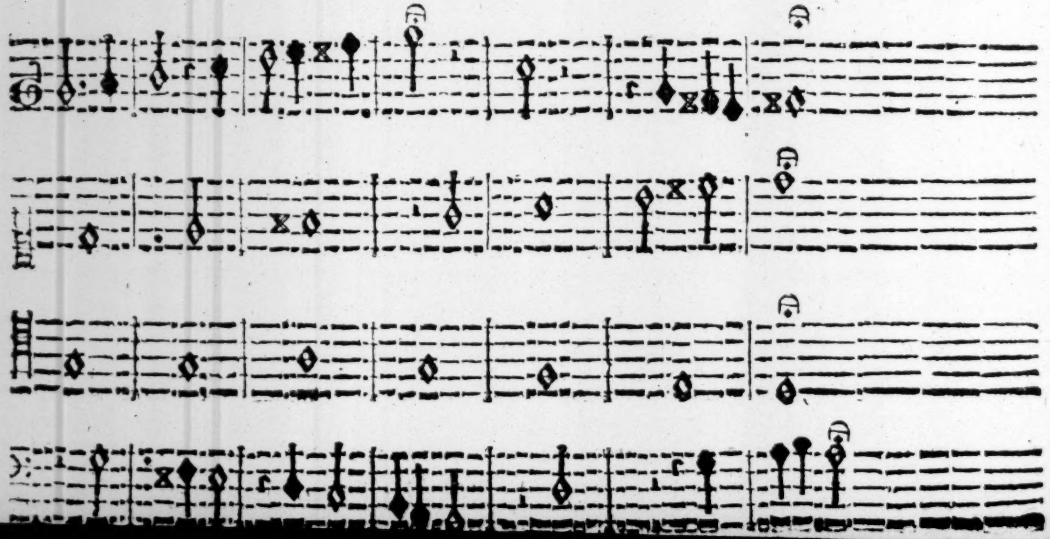


Creſcit in Duplo.

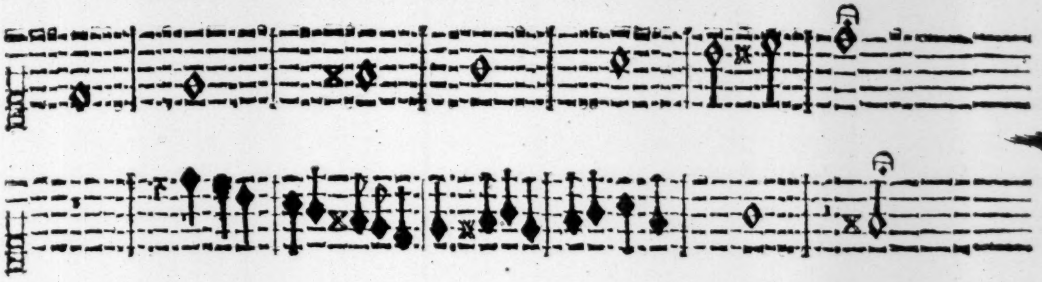
Per Aug. & per Arſin & Theſin.

Another of like difficulty.

Canon *per Arſin & Theſin. Aliud per Aug.*

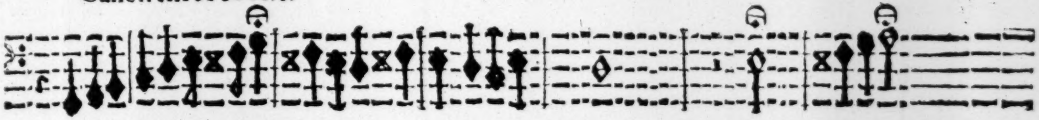


Creſcit in duplo, leauing the reſt at the beginning.

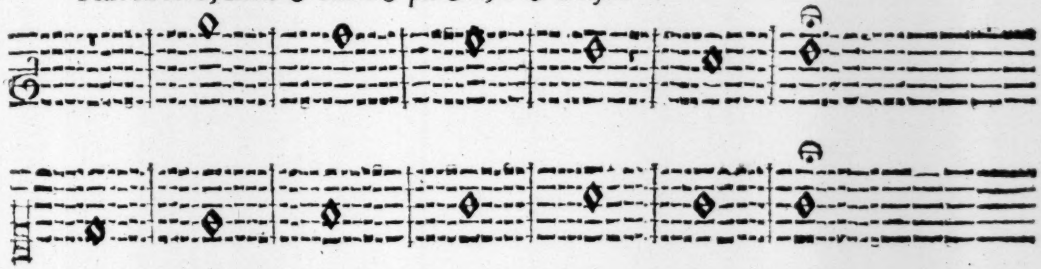


Per Arſin & Theſin.

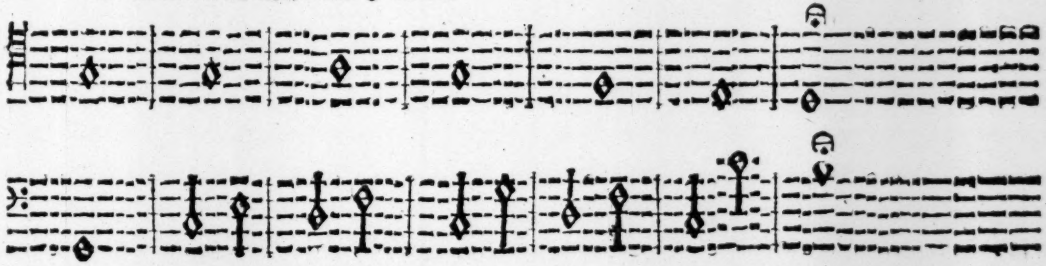
Canon three in one.



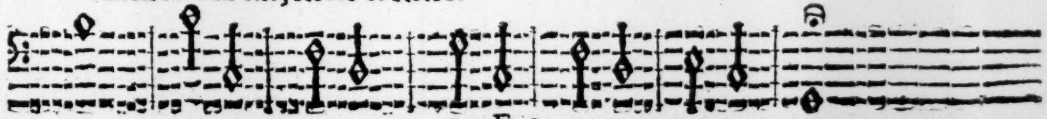
Fiue in two, *Recte & Retro & per Arſin & Theſin.*



Canon three in one, *Recte & Retro.*

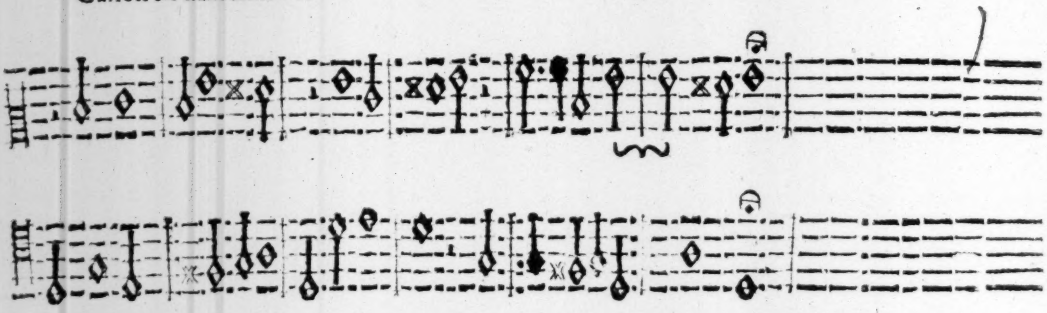


Canon two in one, Recte & Retro.

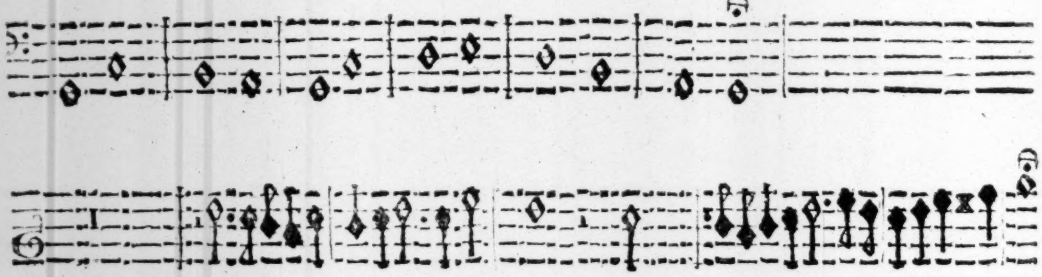


A Mynome following.

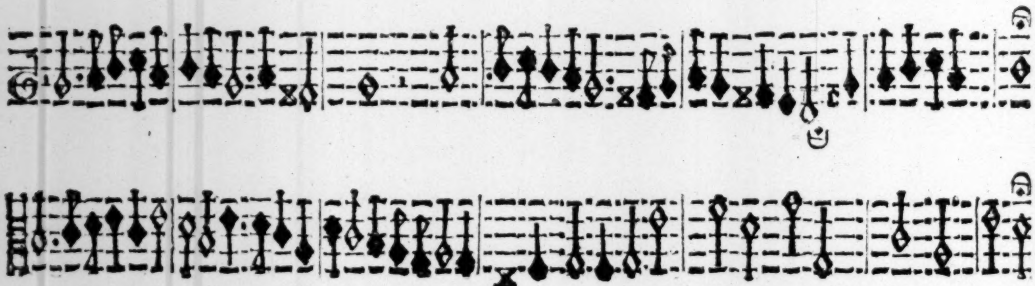
Canon in diateſſaron.



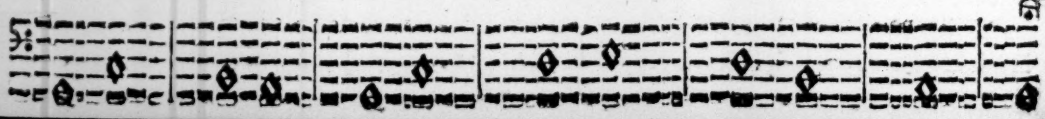
Ad placitum.



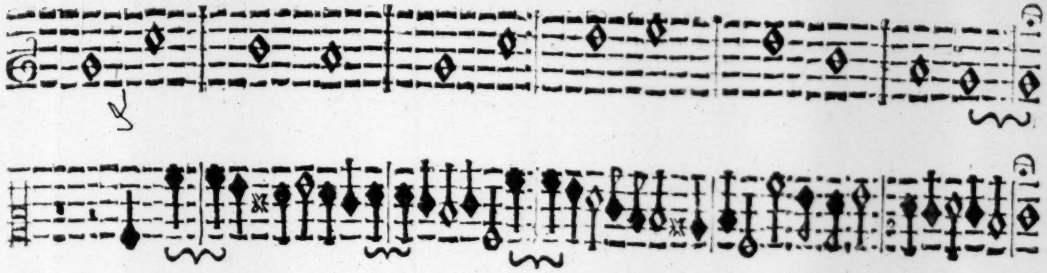
Canon *per Arſin & Theſin.*



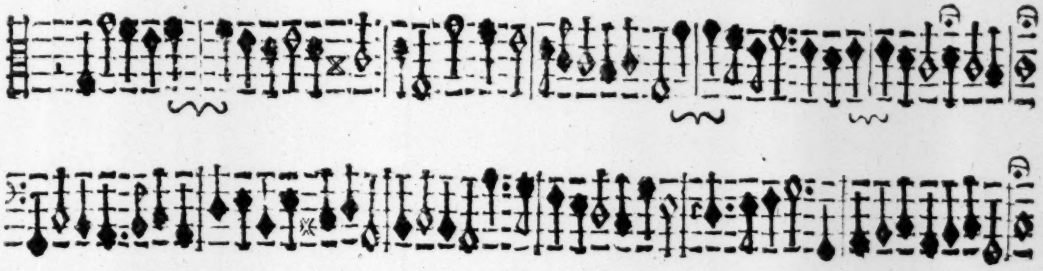
Ad placitum.



A note aboue.

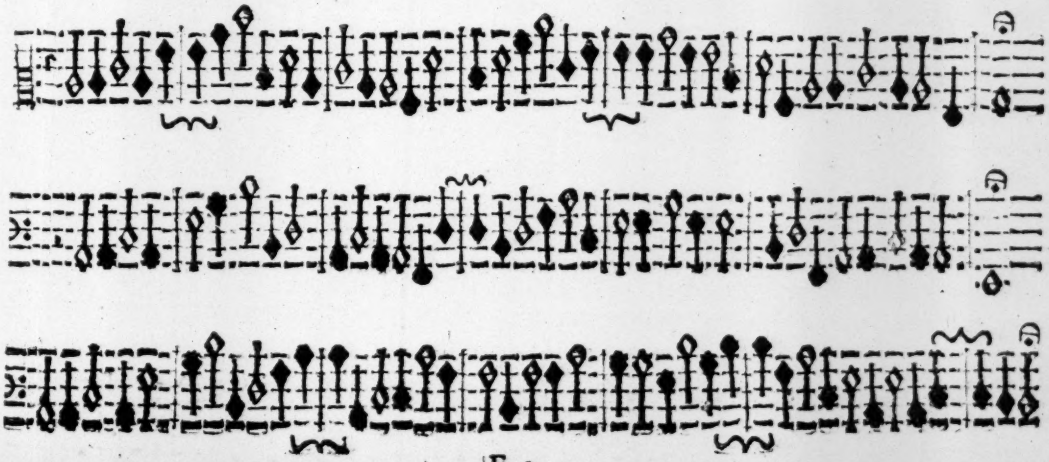


Canon. *Nota ſuperior.*

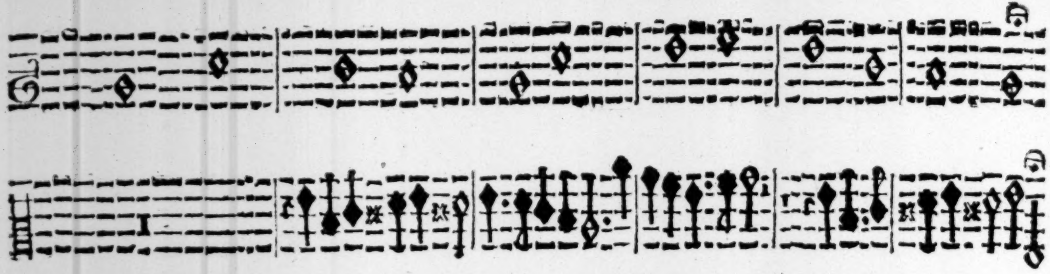


Mynome and Crochet binding one vpon another.

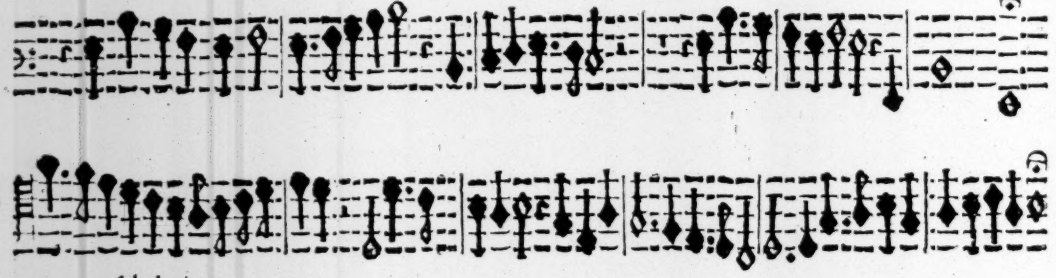
Canon.



Double diſcant made in a Can...

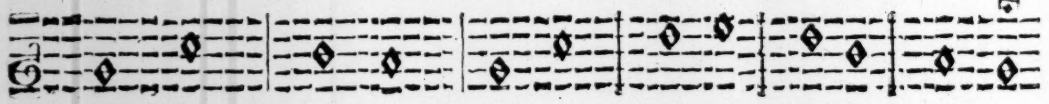


Canon.

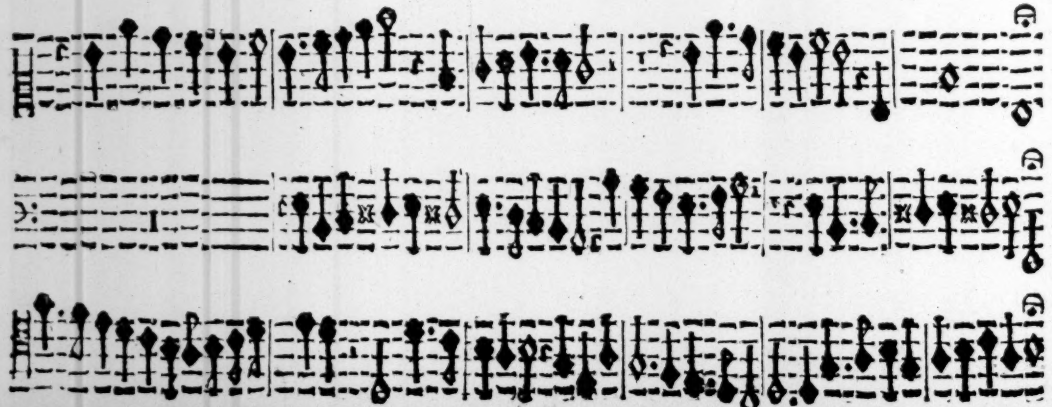


Ad placitum.

In the Reply the Meane is made the Baſe, ſet eight notes lower, the Baſe is made the Meane, ſet eight notes higher.

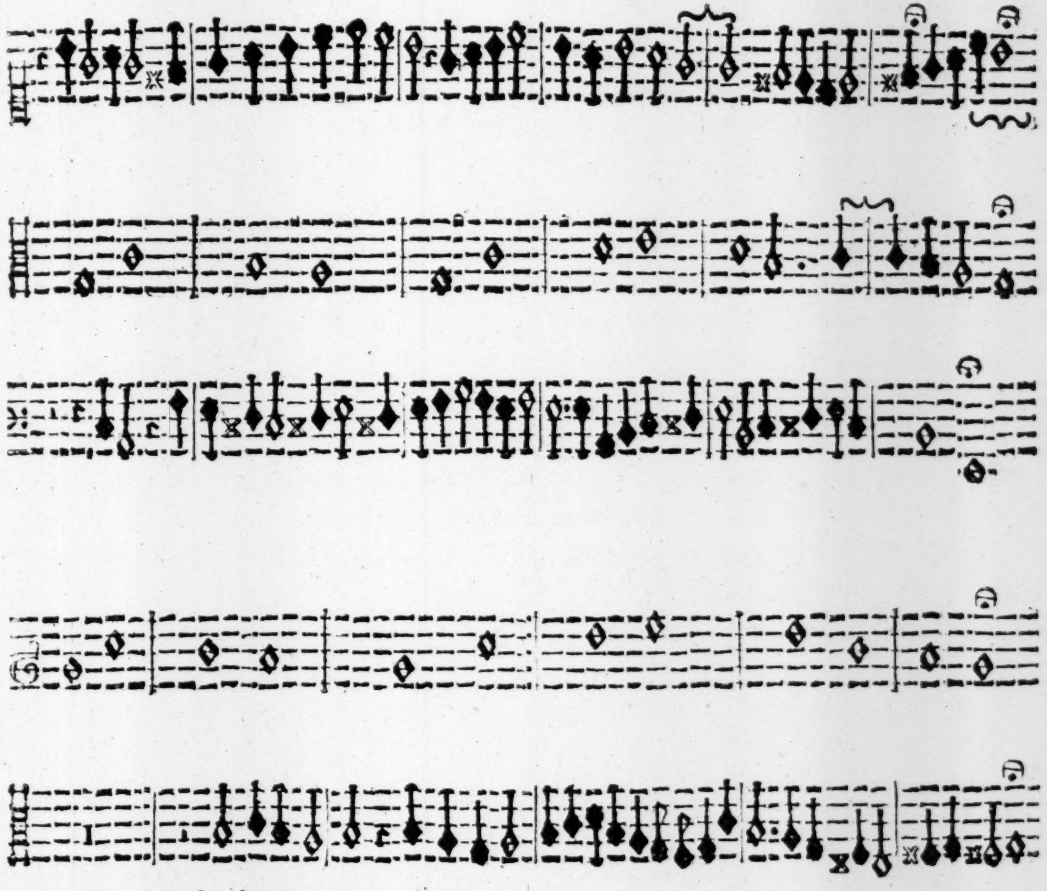


Canon.



A note aboue.

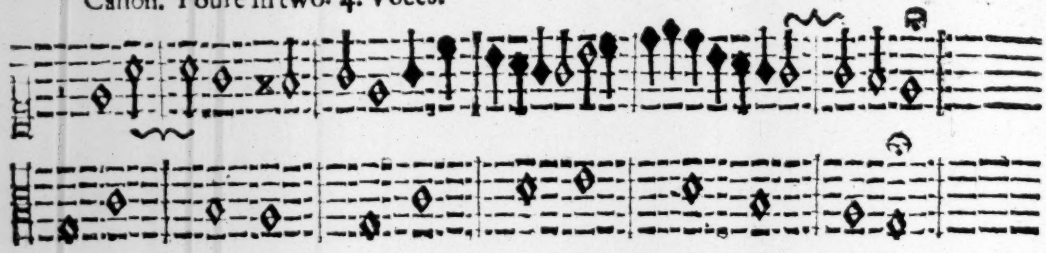
Canon.



Canon in the third.

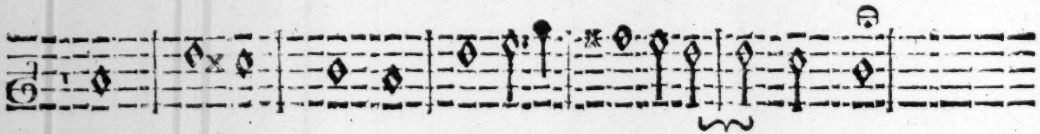
This Canon ſingeth onely the Crochets Semibriefes, the other onely the Crochets making them Briefes.

Canon. Foure in two. 4. Voces.

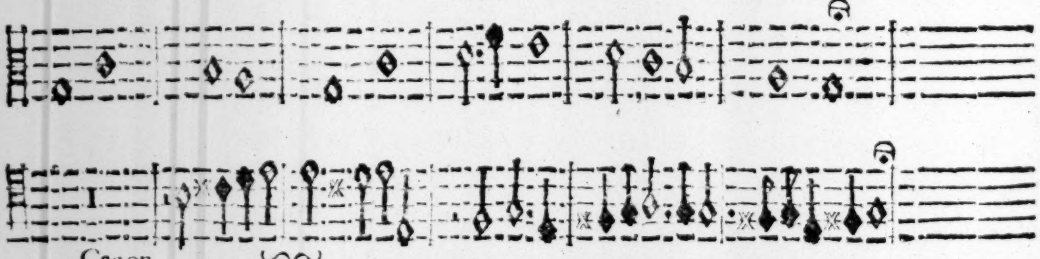


Canon.

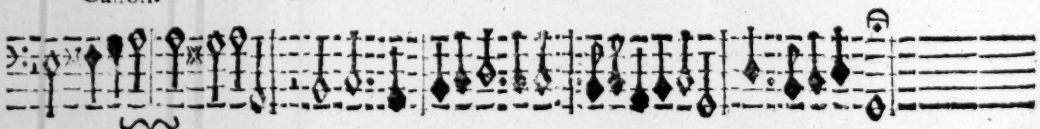
Foure in two.



Canon.

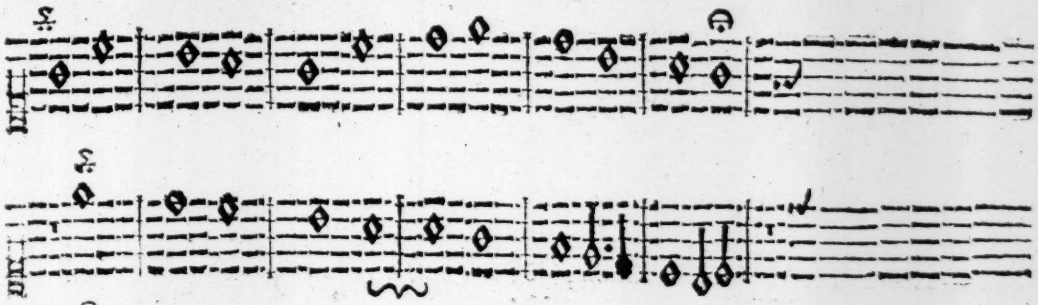


Canon.

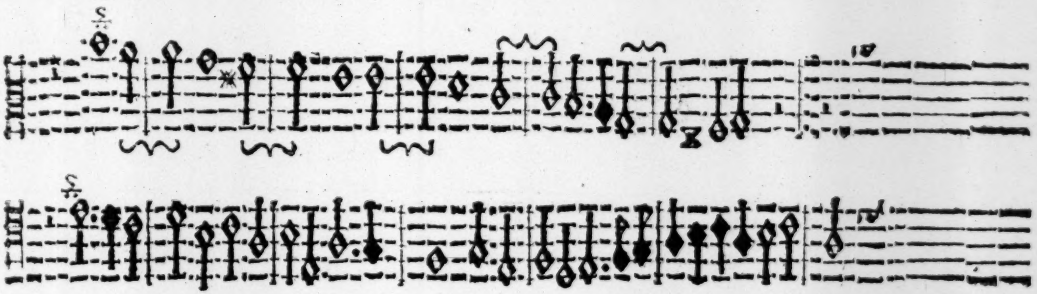


Here follow certaine Canons of diuerſe and ſundry ſorts, which are many of them very difficult to be made to any Plainſong.

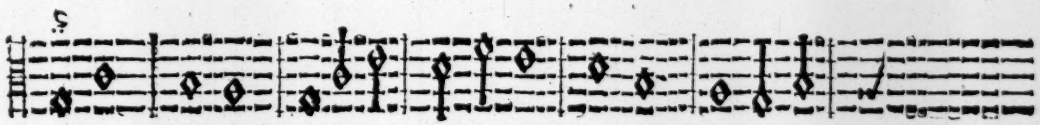
This Canon may be ſung after the manner of a Round, falling a note at euery returne, and falling note by note to the end.



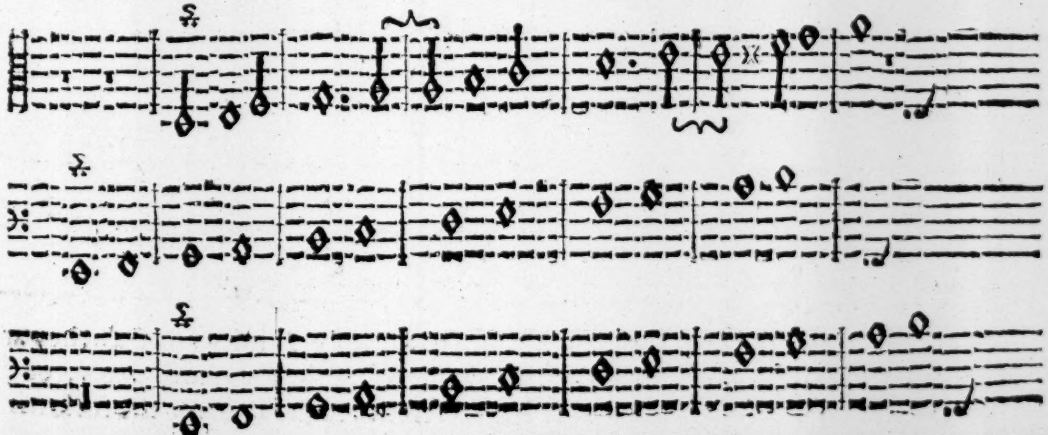
Canon.



This Canon riſeth a note at euery returne, and riſeth note by note to the end.

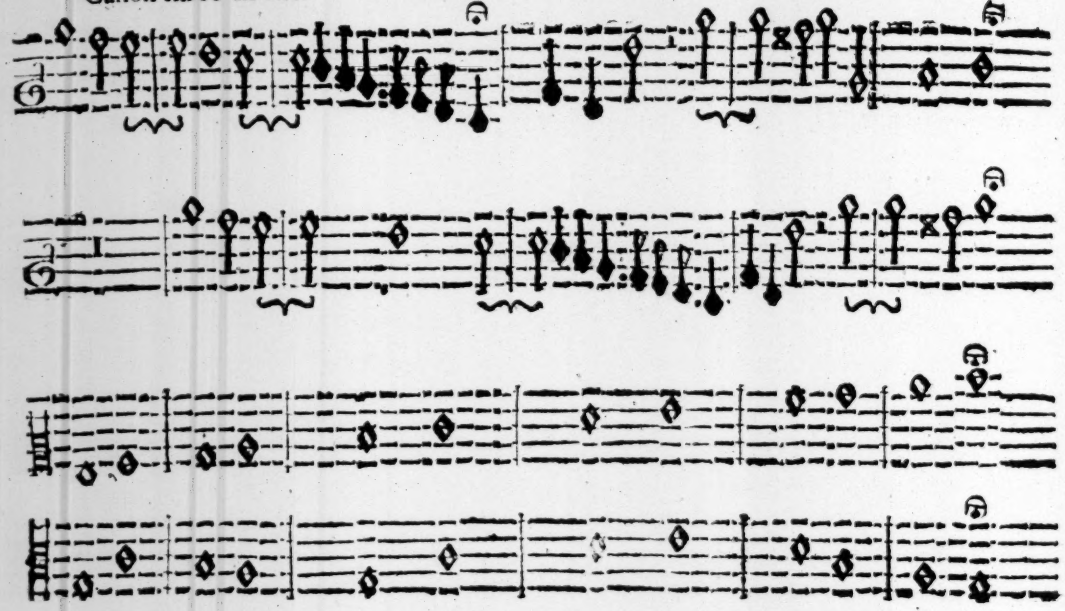


Canon three in one, *Diapente inferior*, making euery note a Semibriefe.



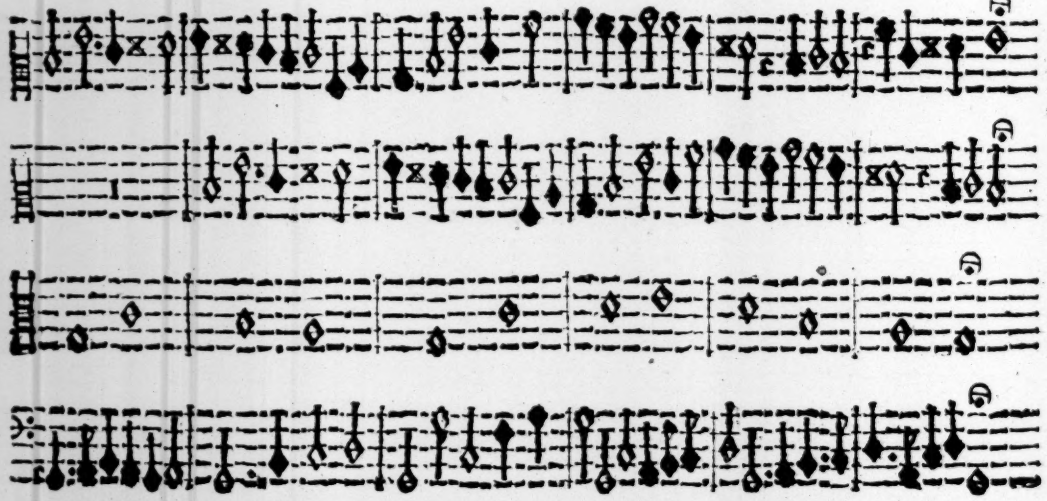
Two parts falling, the third rising, making euery note a Semibriefe.

Canon three in one.



The third part singeth onely the Mynomes making them Semibriefes, *per Aug.*

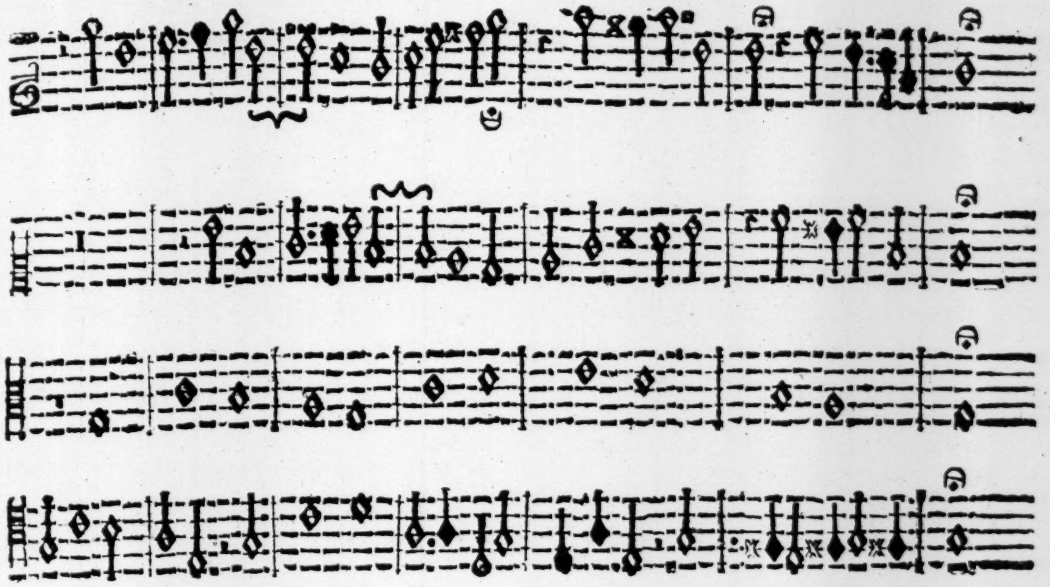
Canon three in one Vnison.



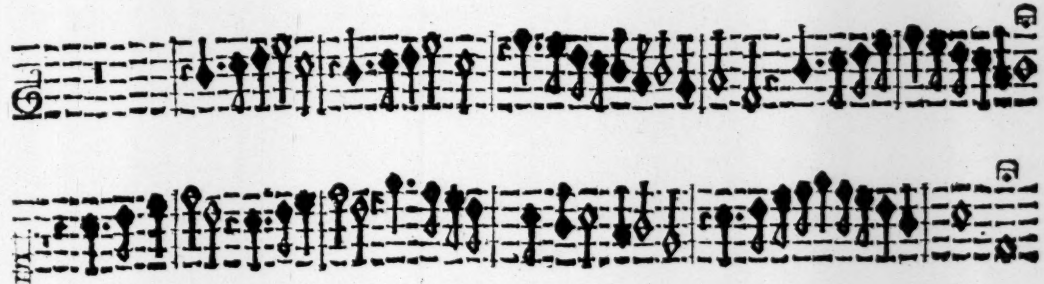
A Canon of three in one, hath resemblance to the holy Trinity, for as they are three distinct persons and but one God, so are the other three distinct parts, comprehended in one. The leading part hath reference to the Father, the following part to the Sonne, the third to the holy Ghost.

Diapaſon. *Aliud per Arſin & Theſin* making euery note a Semibriefe.

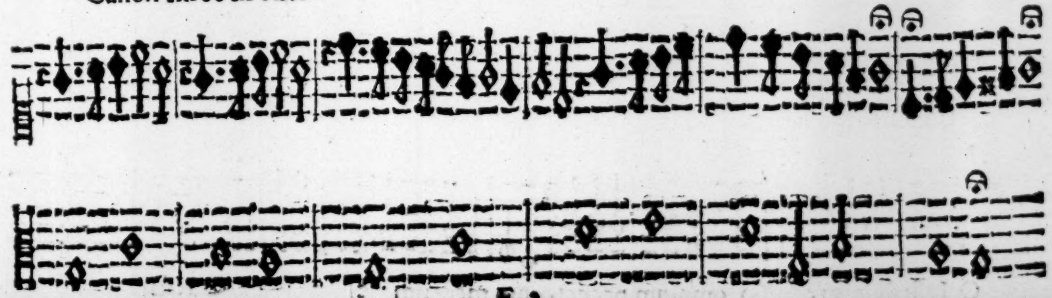
Canon three in one.



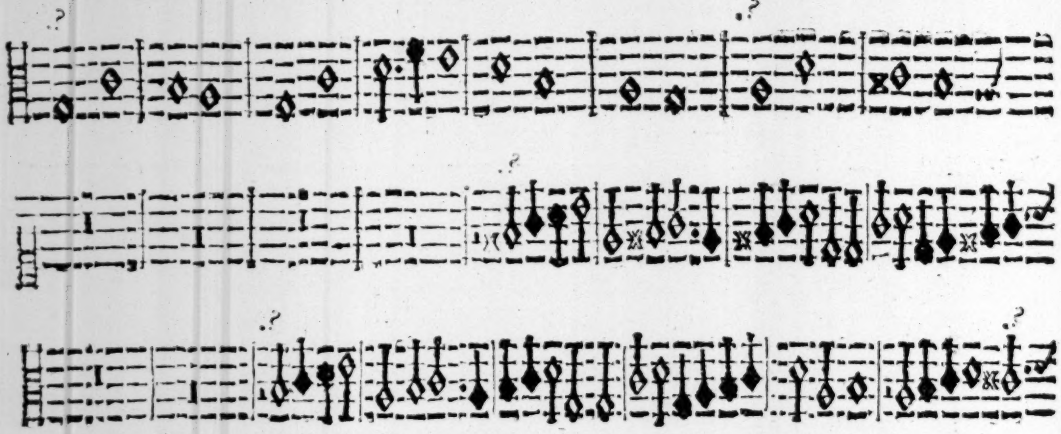
A note aboue Another.



Canon three in one.

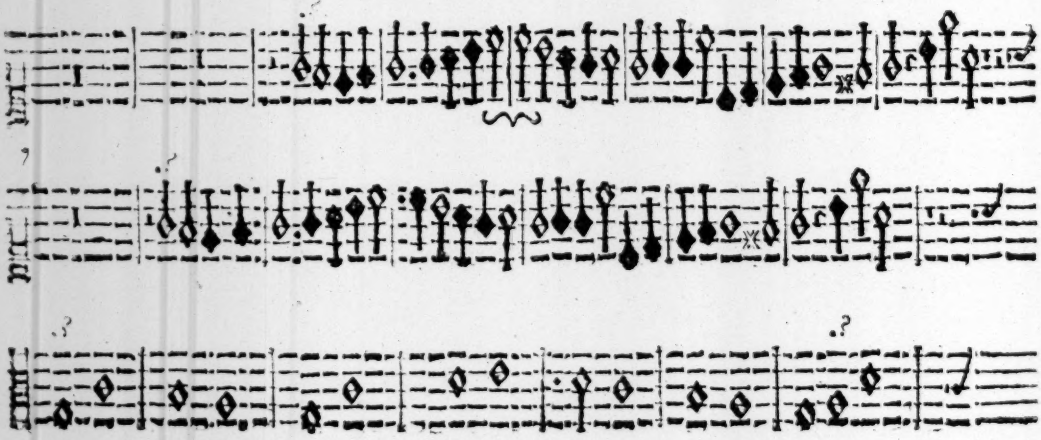


Rising a note at euery returne, a fift one aboue another.



Canon three in one.

Rising a note at euery returne.

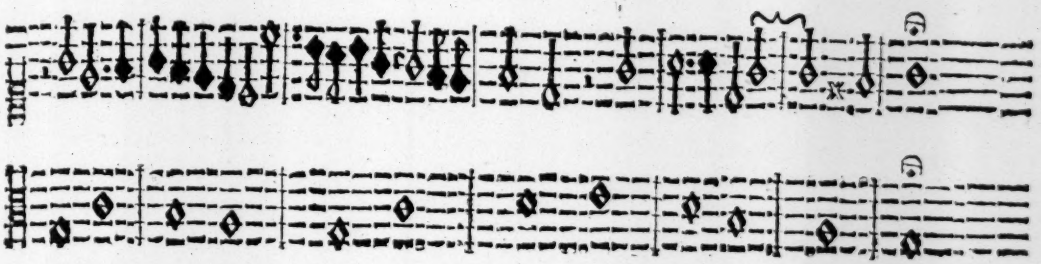


Canon three in one.

O Iesu dulcis remissio omnium peccatorum meorum il. O Iesu.

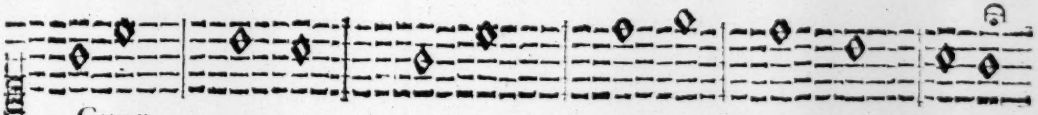
Foure parts in two.

Canon.

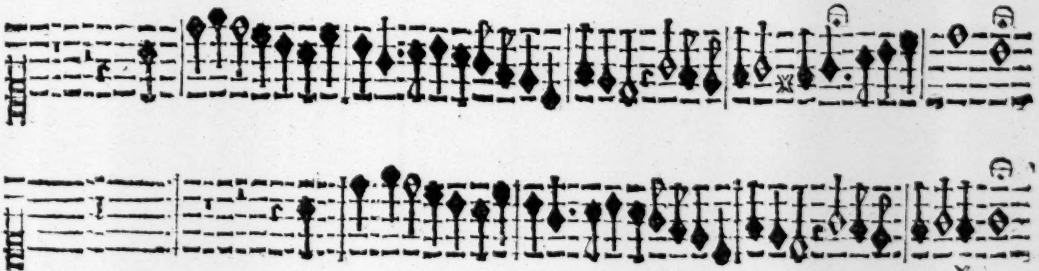


Canon.

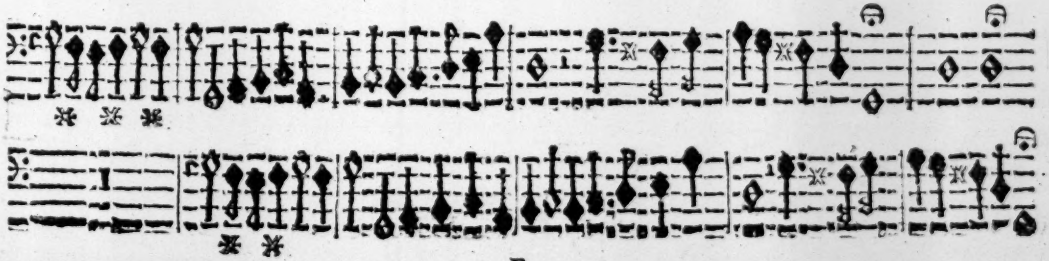
Fiue voc. foure in two.



Canon.



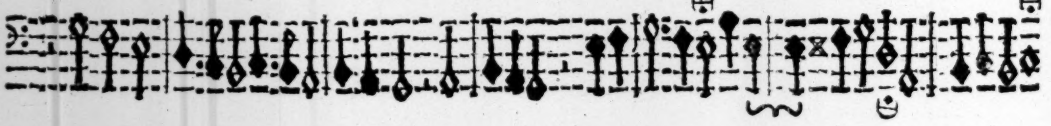
Canon.



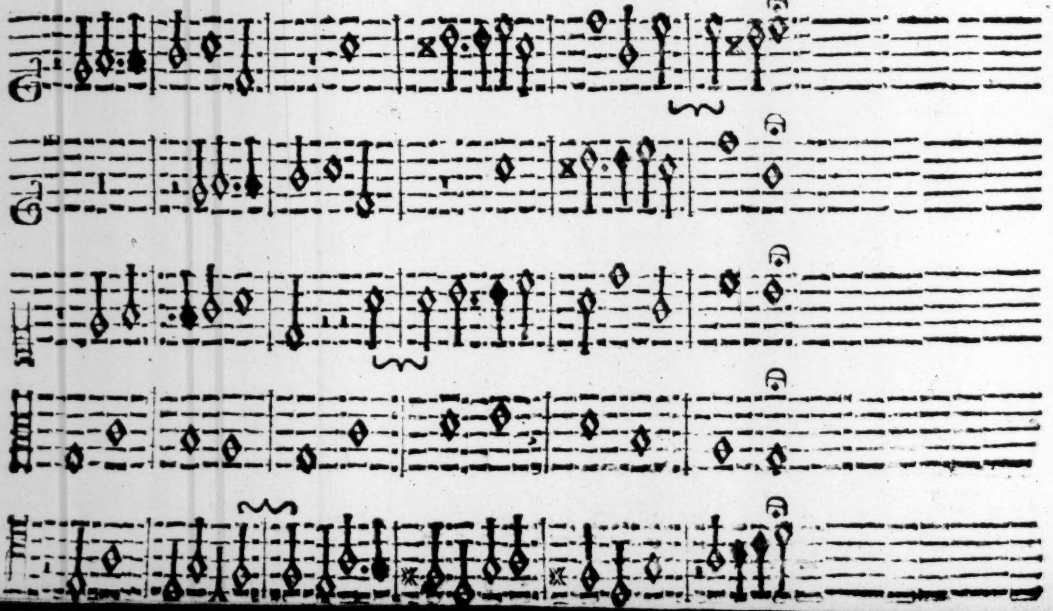
Fiue. Voc.

Ad placitum.

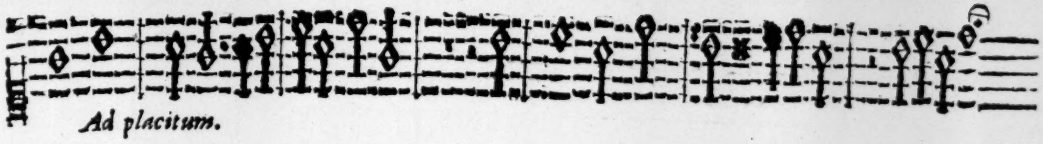
Canon three in one *per Arsin & Thesin & Vnison.*



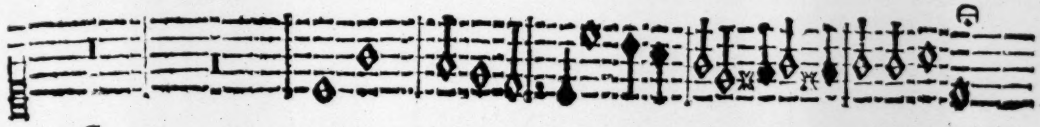
Canon three in one.



Foure in two.

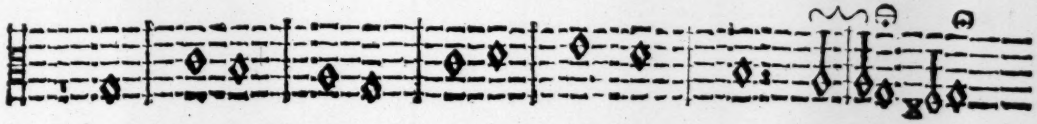


Ad placitum.

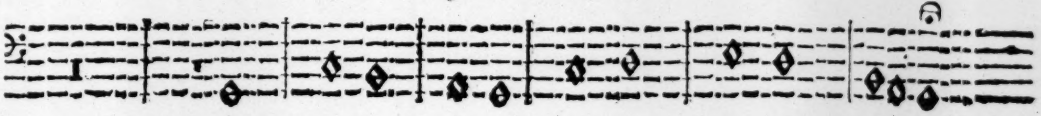


Canon.

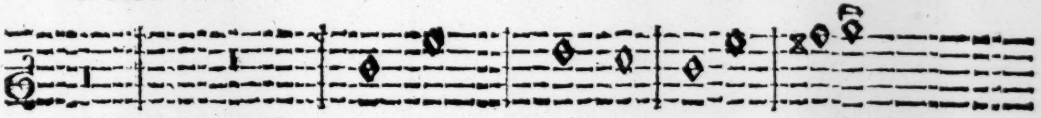
Canon.



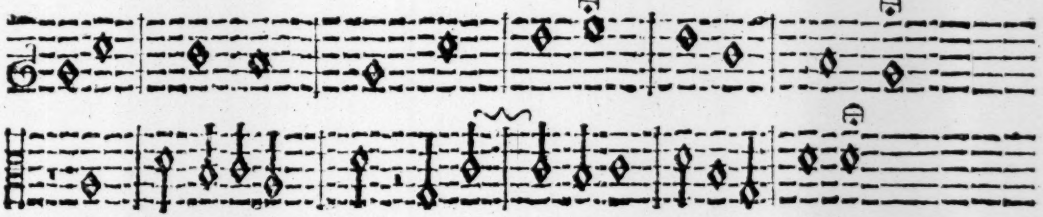
This taketh onely the Semibriefe.



Foure in two:

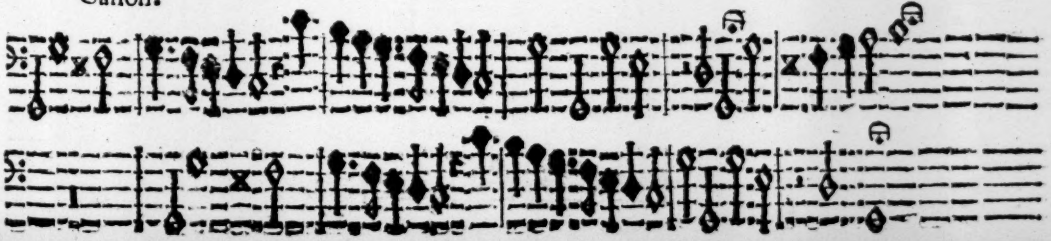


Canon in the third.



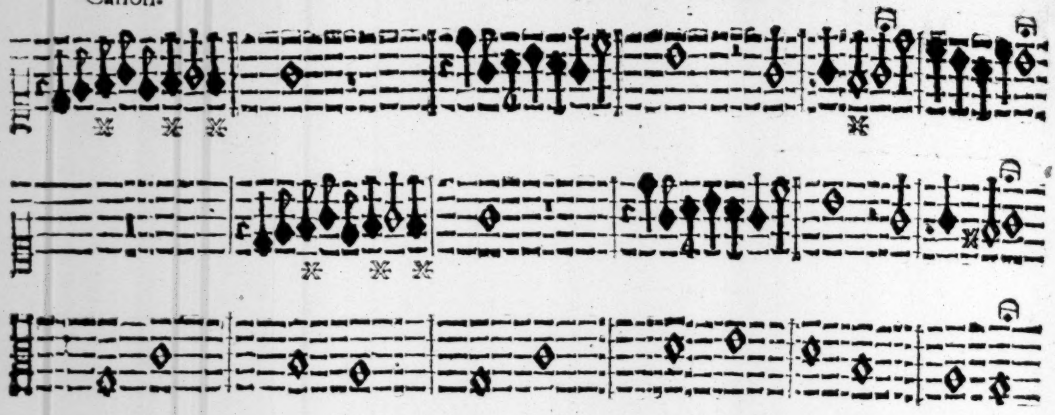
Ad placitum.

Canon.



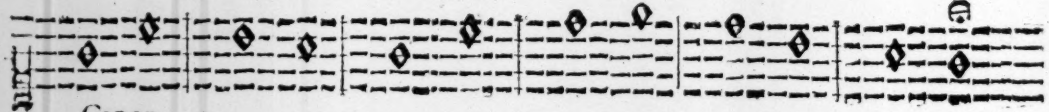
Foure in two.

Canon.

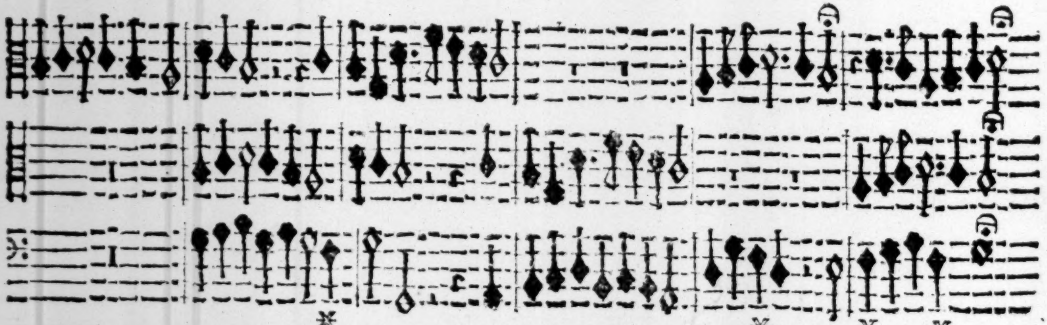


Canon.

Foure in two.



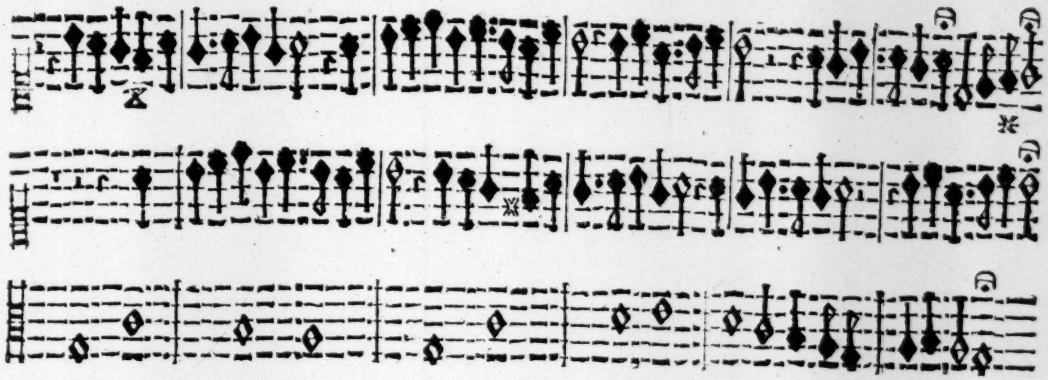
Canon.



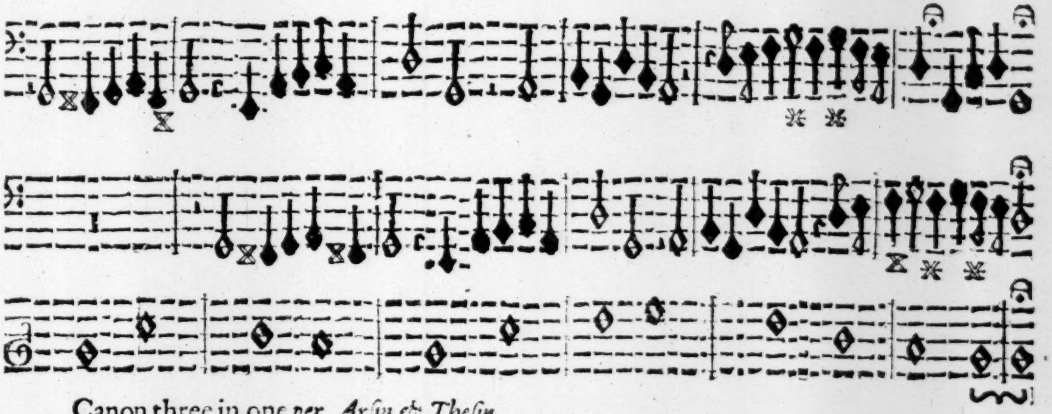
Canon.

Foure in two, either part repeting that the other ſung before.

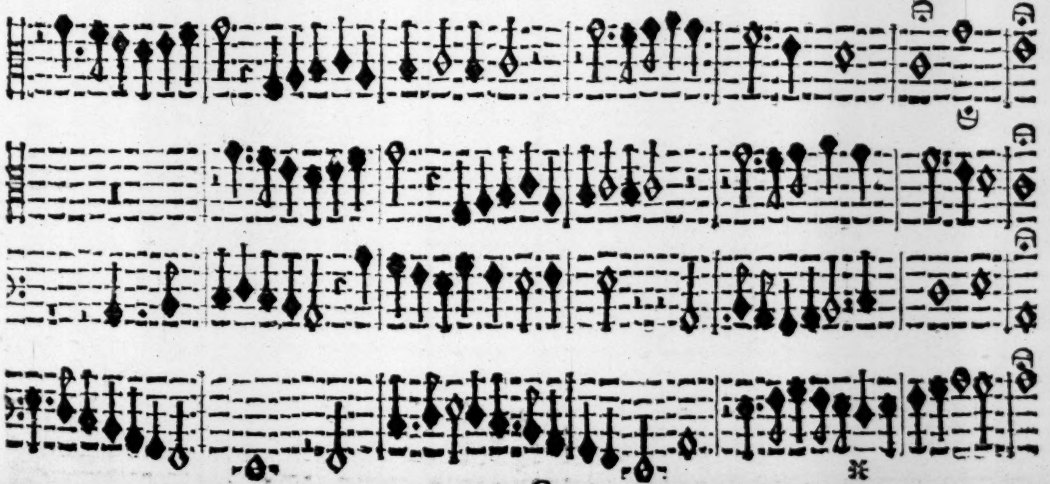
Canon *per Arſin & Theſin.*



Canon Vniſon.

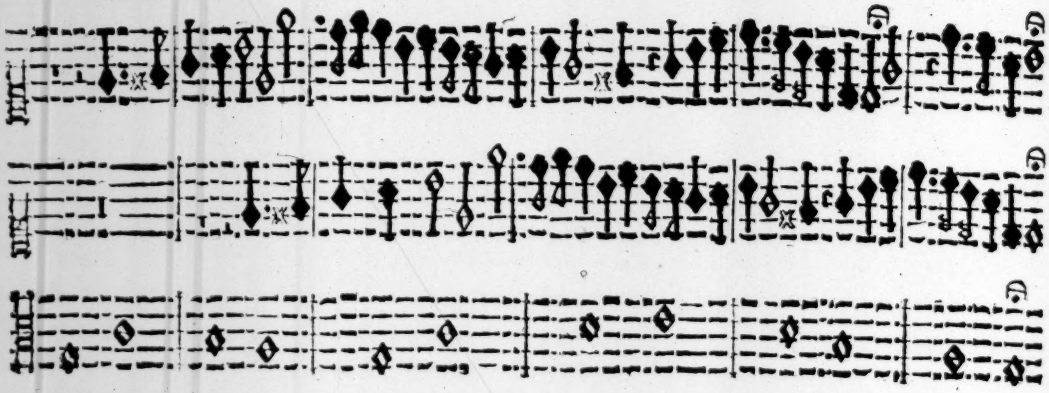


Canon three in one *per Arſin & Theſin.*

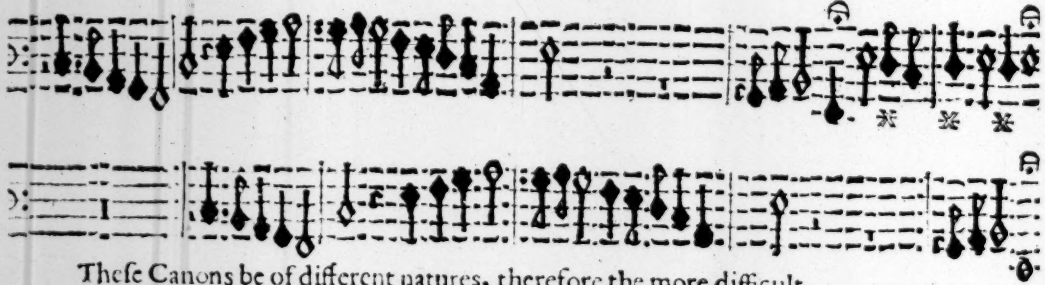


Foure in two.

Canon.

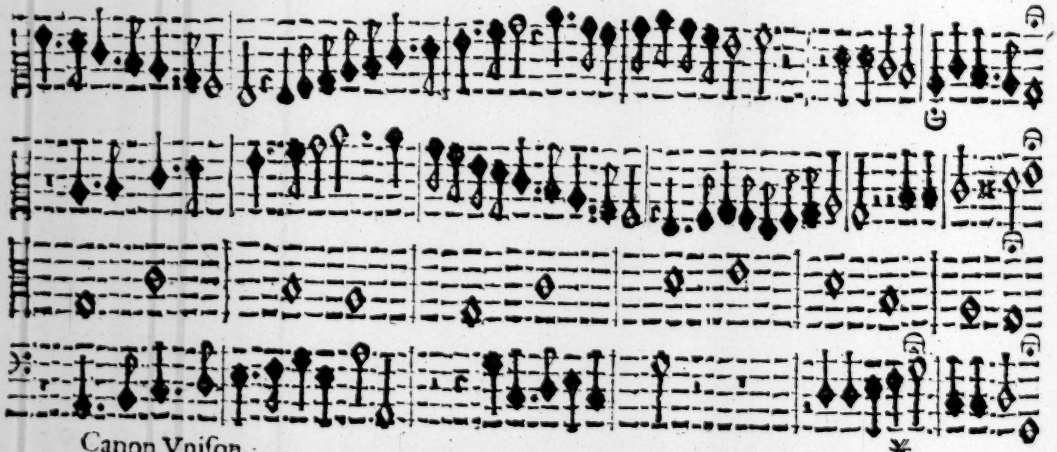


Canon.



These Canons be of different natures, therefore the more difficult.

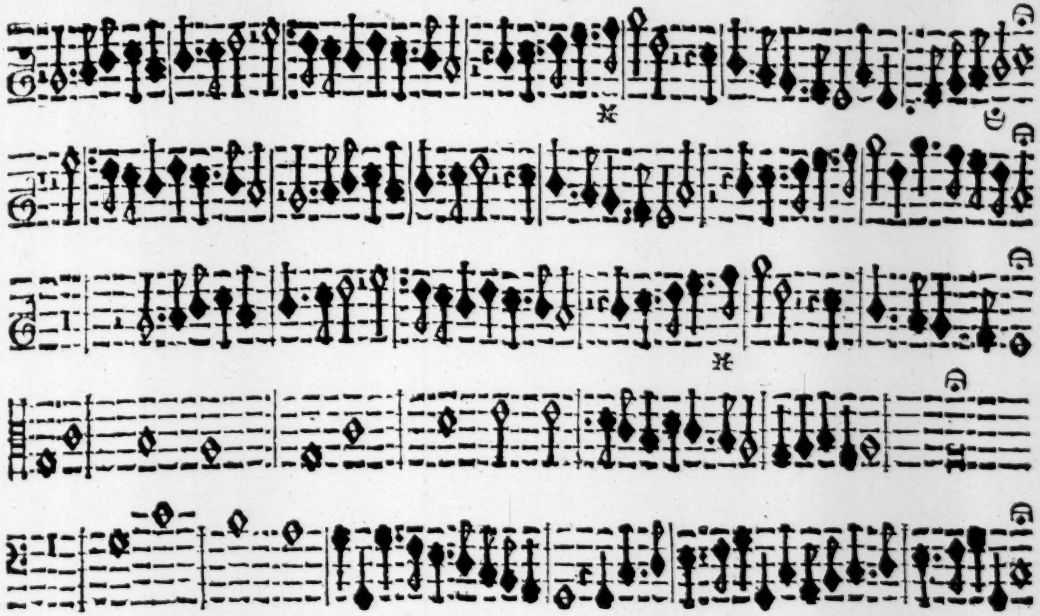
Foure in two. Canon *per Arsin & Thesin.*



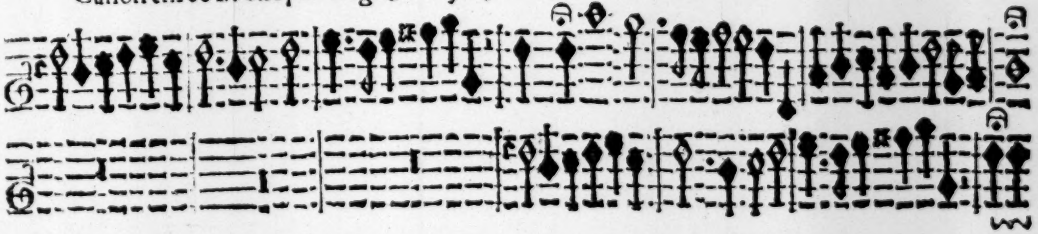
Canon Vnison.

This Canon is very difficult to make vpon any plainſong, either part repeating that the other ſung before.

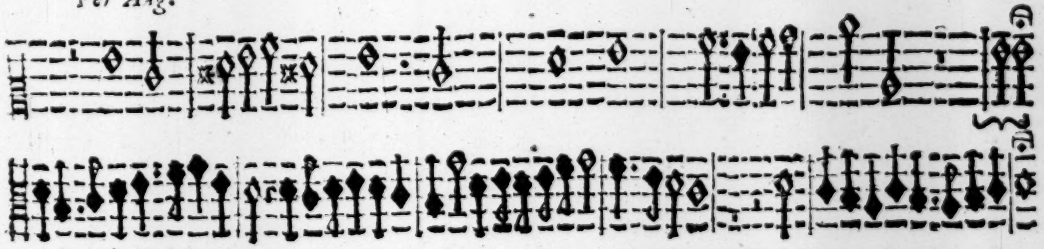
Canon three in one *per Arſin & Theſin & Vniſon.*



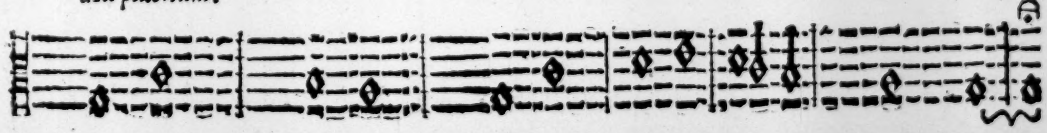
Canon three in one *per Aug. & Vniſon.*



Per Aug.



Ad placitum.



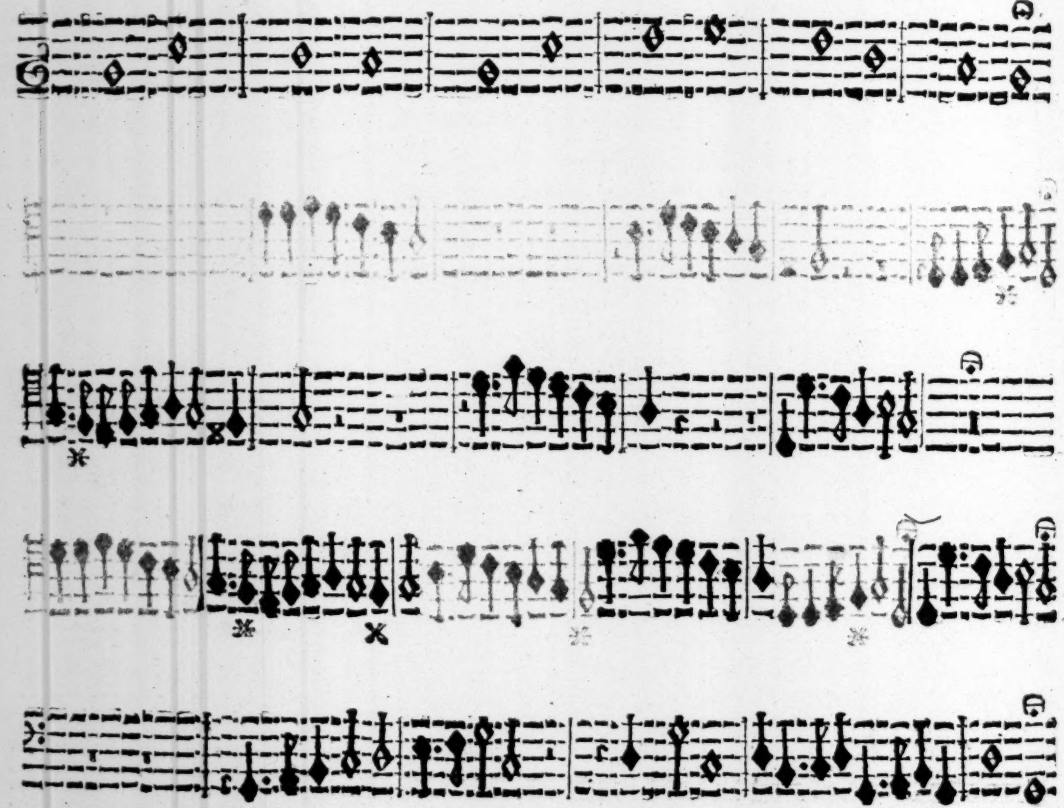
Fiue Voc.

This Canon is to be prict in two ſeuerall colours.

Canon three in one.

The red is one part, the blacke another, the third part ſingeth both colours, leauing all the Reſts, as appeareth below.

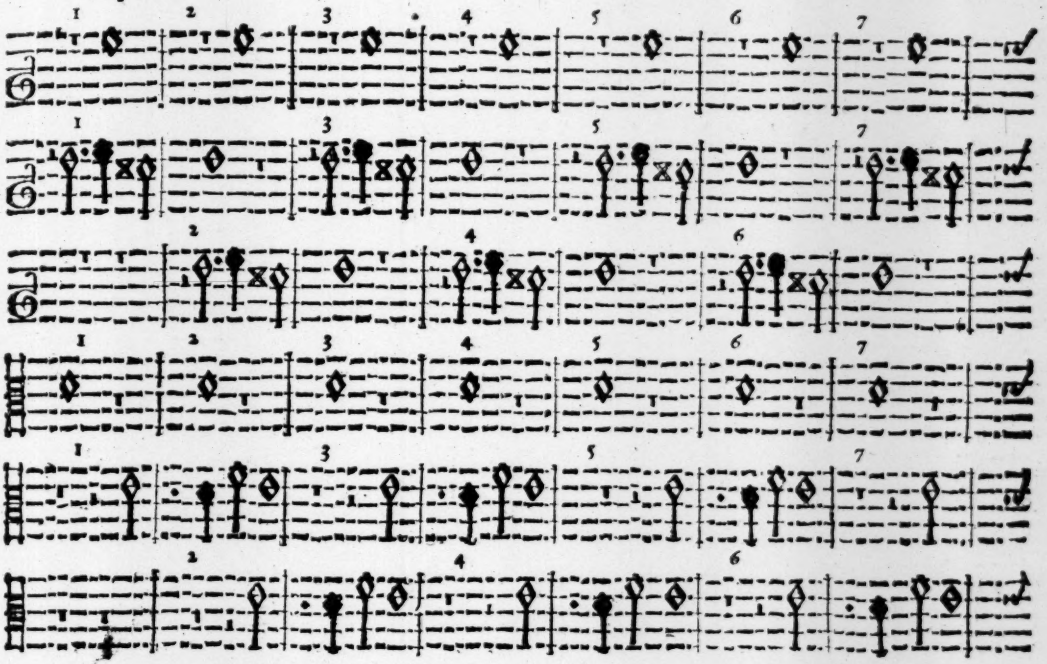
The Canon explained.



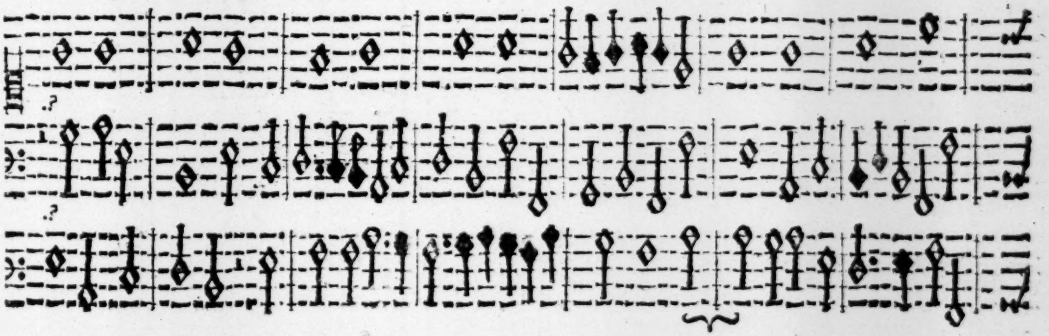
Here follow certaine Canons, which are moſt difficult in compoſition, by reaſon of the great variety of Canons contained in them.

This Canon hath a reſemblance to the frame of this world, for as this world doth conſiſt of the foure Elements, viz. Fire, Ayre, Water, and the Earth, and in either of them ſundry liuing and moueable creatures: So likewiſe this Canon conſiſteth and is deuided into foure ſeuerall Canons, and to euery one belongeth fifteene parts, a certaine number for an vncertaine.

The whole ſixty parts are contained in theſe ſeuen. Theſe figures are ſet to diſtinguiſh the parts.

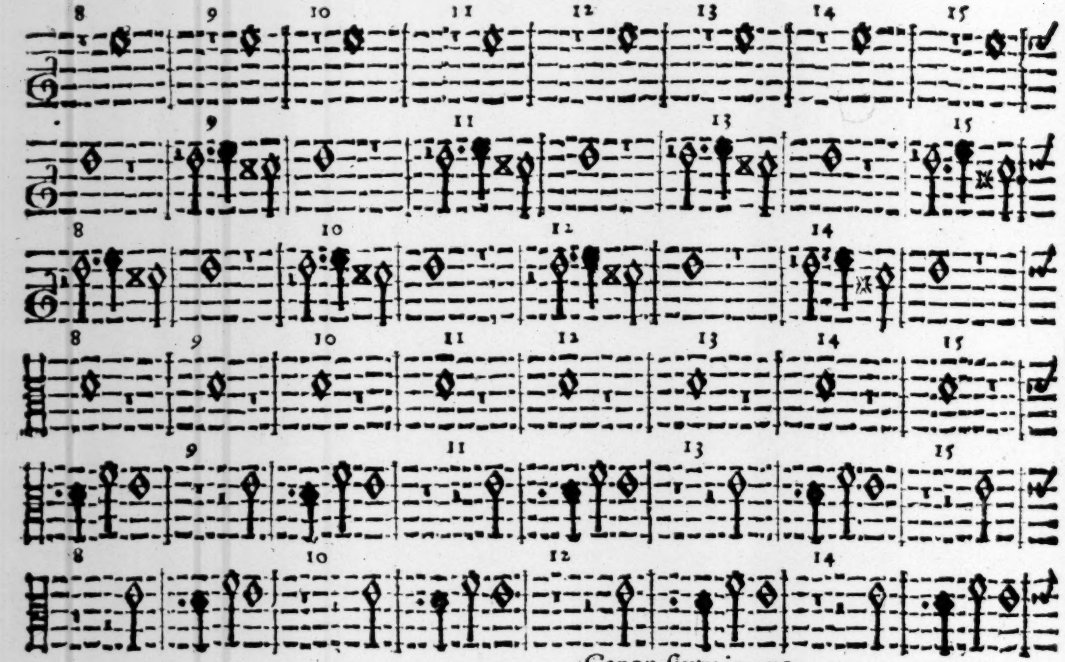


Here is to be noted, that the following parts of euery Canon reſt two Semibriefes after other, euery Canon different in nature.



You ſhall vnderſtand that in the Canon, which is the red, is diuided into foure ſeuerall Canons, and to euery of them belongeth fifteene parts, in the whole three ſcore: Two of theſe Canons are whole, and two are halfe Canons, becauſe they take onely the later part, which is the Semibriefe and Semibriefe Reſt, and are to be ſung in diuers tunes according to the direction.

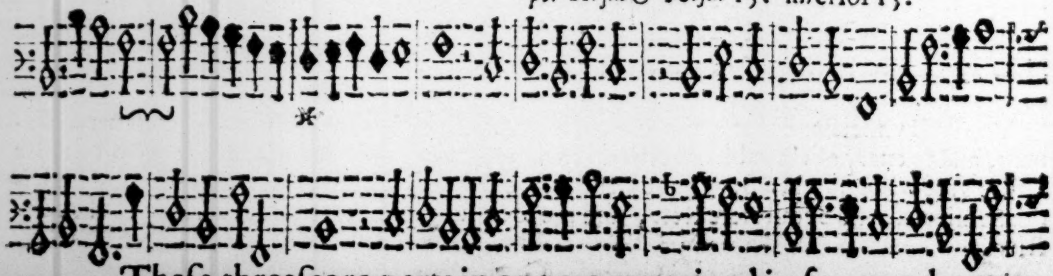
Bis binos capit Canon veroſque Canones:
Integri duo ſunt, dimidiique duo.
Horum quiſque Canon vero terquinque requirit:
At primo debent cætera cuncta Cani.
Sed iuncto duplici Baſſo ponitur infra,
Vocibus iſto nouem ſingularite Canas.



Canon ſixty in one.

Diapente ſuperior 15. Sexto ſuperior Retro 15.

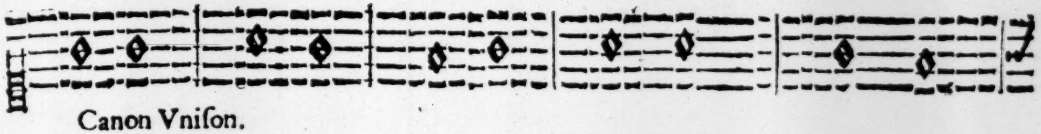
Tertio inferior *per Arſin & Theſin* 15. Diateſſaron inferior 15.



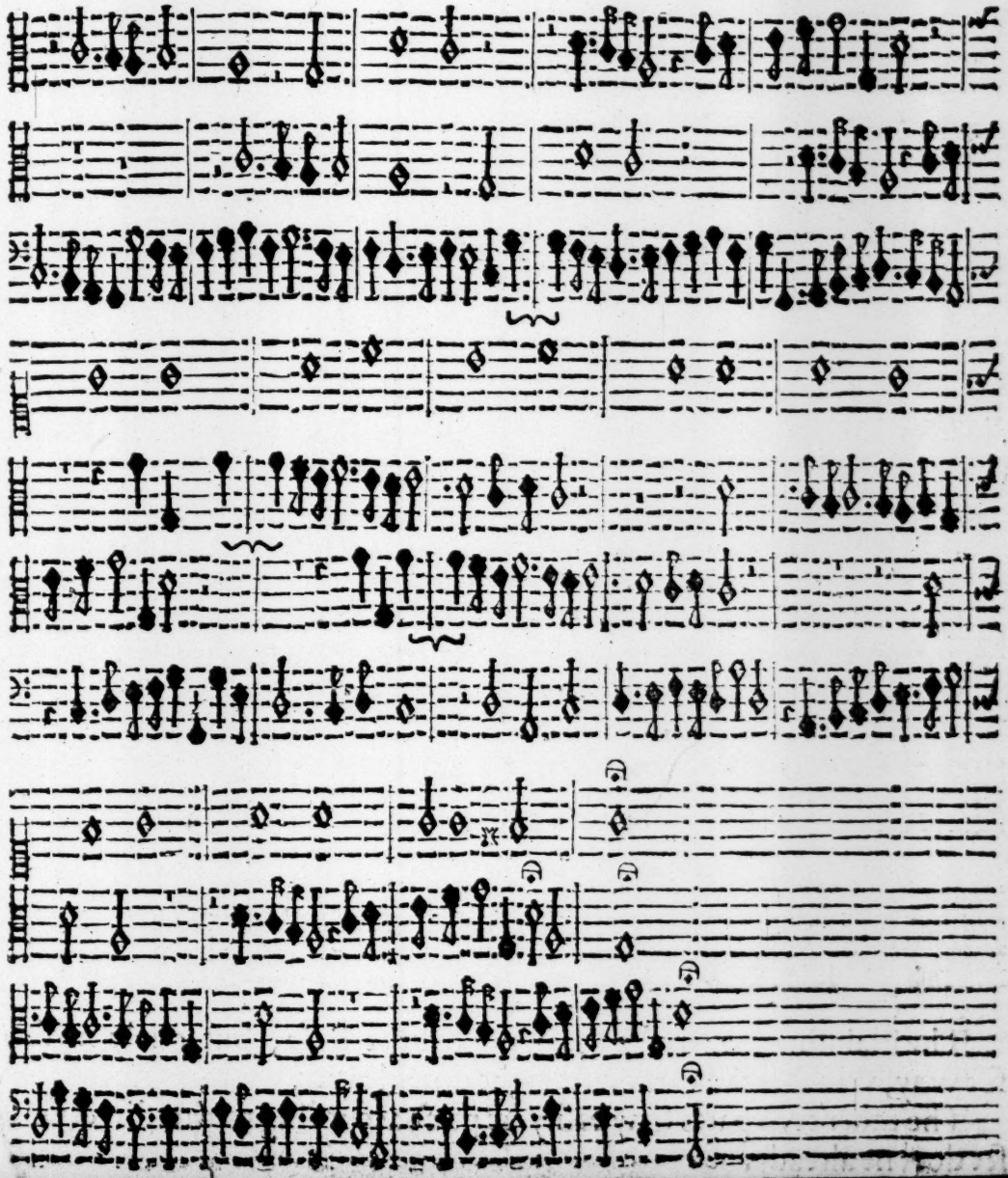
Theſe threeſcore parts in one are contained in foure red notes.

This Canon is to be ſung in all diſtances, as appeareth in the page following.

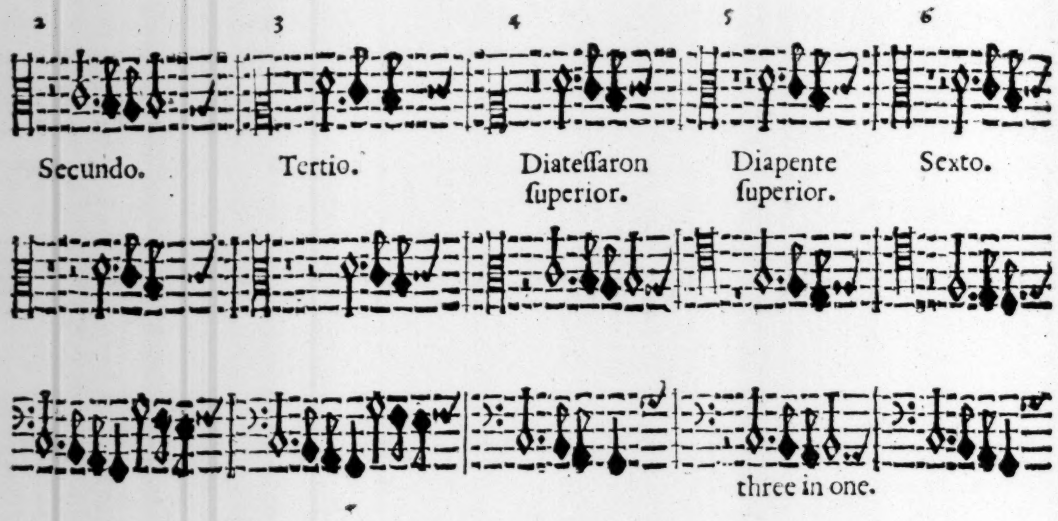
Foure Voc.

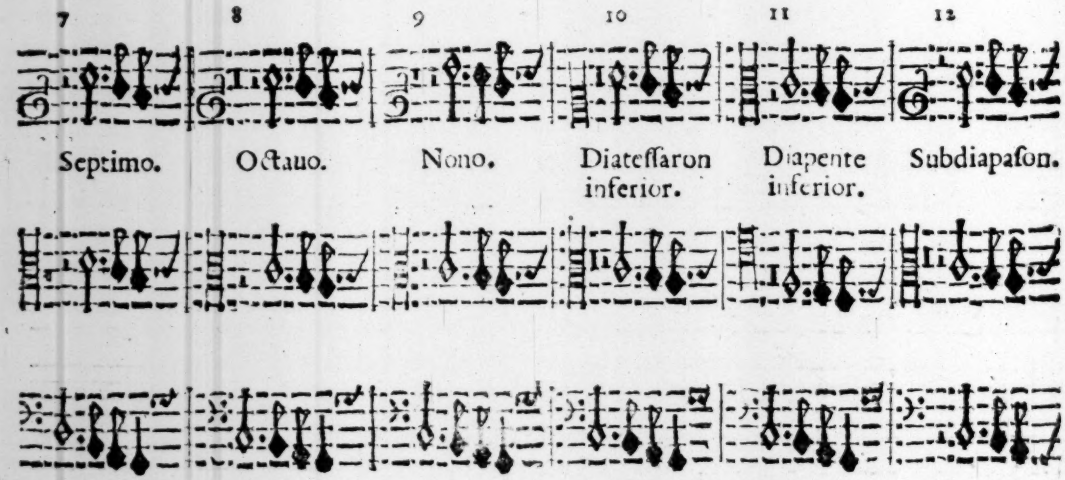


Canon Vniſon.



He that will looke into the depth of this Canon, muſt take the paines to pricke out euery one of theſe at large, for I haue ſet downe only the beginning of euery part, to ſaue labour: And ſo likewiſe in the next that followeth.



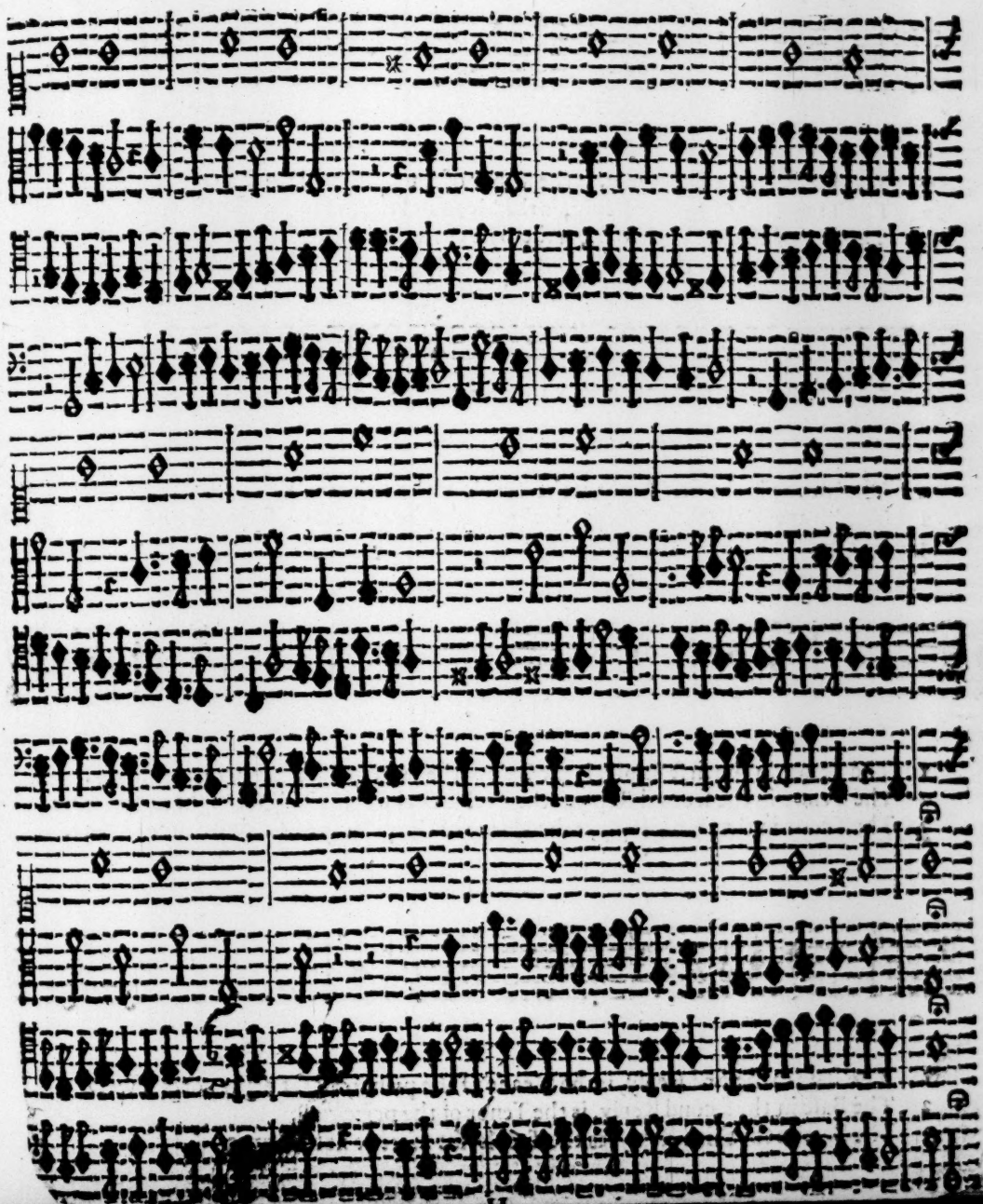


The Plainſong neuer changeth, neither the Baſe, but onely in the firſt way, which is the Canon ſet eight notes lower.

The other two parts may eaſily be prict according to the directions ſet downe already.

Three parts to the Plain-ſong, compoſed in ſuch ſort, as euery part is made the Baſe or ground to the other, which cauſeth variety of muſicke, by reaſon of the changing of the parts and is to be ſung foure ſeuerall wayes, as appeareth.

Foure Voc:

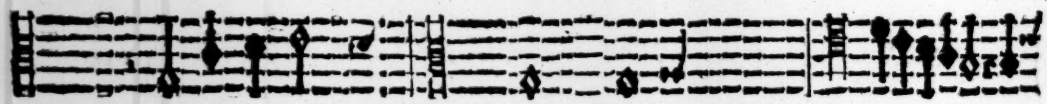


Either of theſe Replies are to be prict out at large.

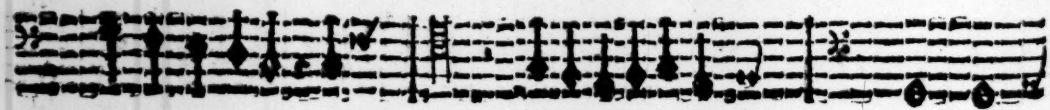
The firſt Reply. The ſecond Reply. The third Reply.

1 The Treble in the firſt Reply, is the Tenor of the principall, prict an eight higher.
2 The Treble in the ſecond Reply, is the Meane of the principall, prict a fift higher.
3 The Treble in the third Reply, is the Baſe of the principall, ſet twelue notes higher.

1 The Meane in the firſt Reply, is the Treble of the principall.
2 The Meane in the ſecond Reply, is the Baſe of the principall, ſet twelue notes higher.
3 The Meane in the third Reply, is the Tenor of the principall, ſet eight notes higher.



1 The Tenor in the firſt Reply, is the Baſe of the principall, ſet eight notes higher.
2 The Tenor in the ſecond Reply, is the Treble of the principall, ſet eight notes lower.
3 The Tenor in the third Reply, is the Meane of the principall, ſet foure notes lower.

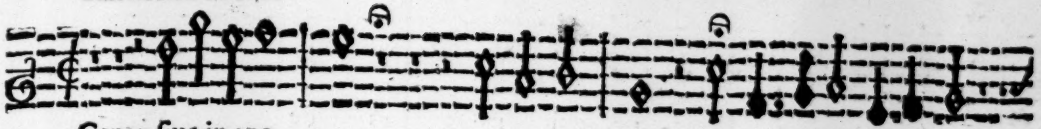


1 The Baſe in the firſt Reply, is the Meane of the principall, ſet eight notes lower.
2 The Baſe in the ſecond Reply, is the Tenor of the principall.
3 The Baſe in the third Reply, is the Treble, ſet fifteene notes lower.

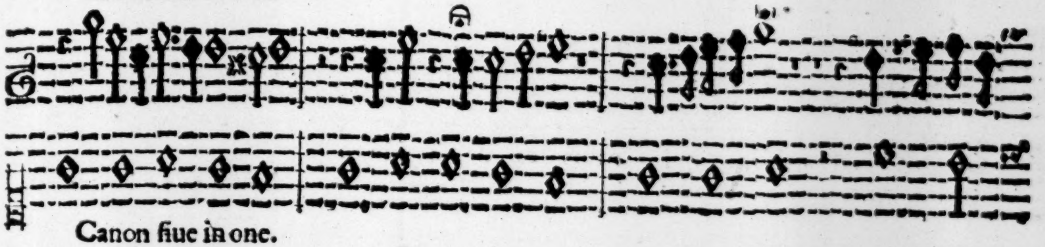
xxi. parts.

Foure parts to the plain-ſong, euery part fiue in one, reſting fiue Semibriefes after other.

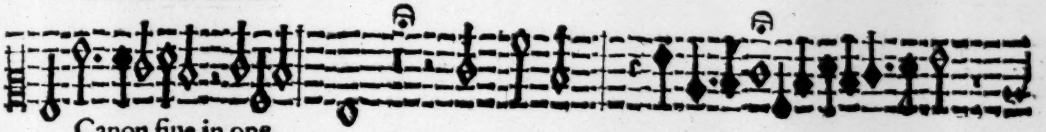
Canon fiue in one.



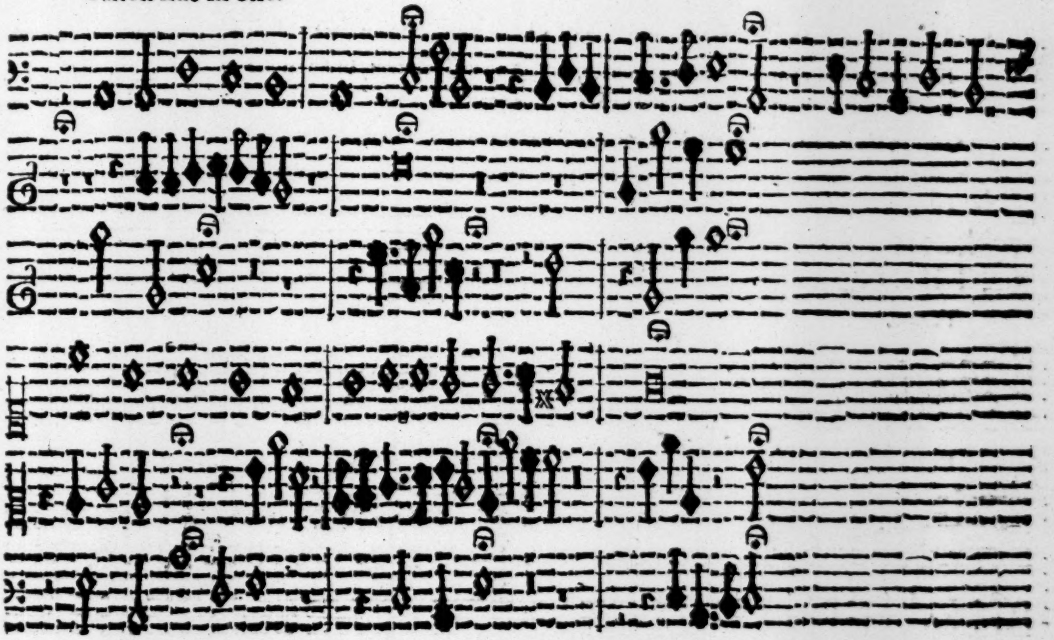
Canon fiue in one.



Canon fiue in one.



Canon fiue in one.

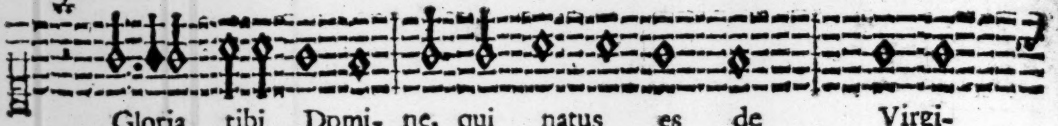


Who ſo will take a view of all the parts of this ſong, muſt take the paine to pricke out euery part by it ſelfe. The firſt reſteth fiue Semibriefes, the ſecond tenne, the third fifteene, the fourth and laſt twenty: and ſo likewiſe euery Canon.

The Cloſes that are ſet here, ſerue to ſhew where euery part endeth: The part that reſteth fiue Semibriefes, endeth on the laſt Cloſe ſaue one, that part that reſteth tenne Semibriefes, endeth on the laſt Cloſe, ſaue two. So the reſt accordingly.

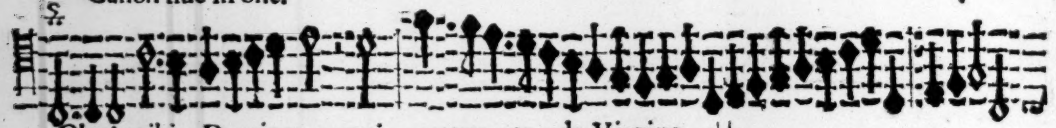
Fiue parts in one to the plain-song, resting fiue Semibriefes after other, in a Round.

Sixe Voc. Thrice ouer.

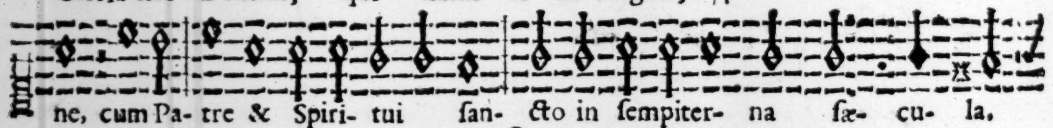


Gloria tibi Domi- ne, qui natus es de Virgi-

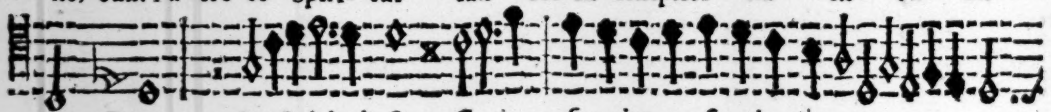
Canon fiue in one.



Gloria tibi Domine, qui natus es de Virgine, :||:



ne, cum Pa- tre & Spiri- tui san- cto in sempiter- na sæ- cu- la,



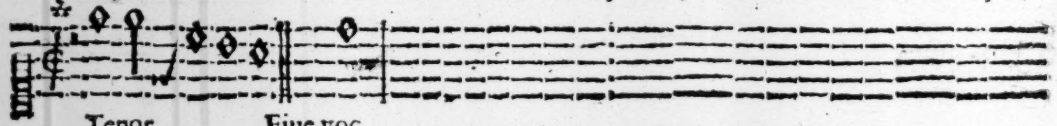
cum Patre & Spiritui san- cto in sempiterna sæcula :||:

Fifteene parts in one, loe here may you see,
Vpon the Plain-song, all contain'd in three.

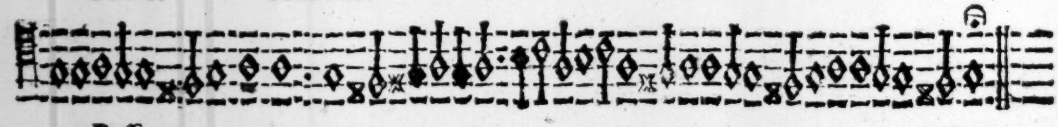
And to this intent, In fiue notes consist,
That may represent the fiue wounds of Christ.

Canon three in one *per Arsin & Thesin, aliud in Diapason.*

Sing this fiue times ouer. This last note that standeth by it selfe, is for the finall Close of the first part.



Tenor. Fiue voc.



Bassus.

Laus Deo.

That much haue I thought sufficient for young Practitioners at this present, but if I may perceiue any to take profit herein, I shall be encouraged hereafter to set out a larger Volume, if it please God to giue me life, and enable me thereunto. In the meane season, I wish thee all happinesse and good successe in thy proceedings. Thy harty wel-willer in Christ Iesus, Elway Bevin.

FINIS.